

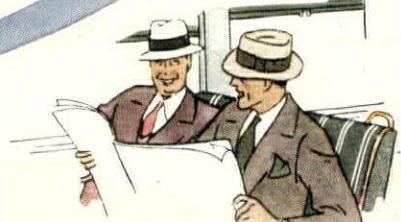
HOUSE & GARDEN

A Conde Nast Publication





© 1934 H. J. Heinz Co.



THE WHOLE TOWN'S TALKING about these delicious new "home-style" soups



SOUP actually has come out of the kitchen into the living room as a lively topic of conversation. Wherever you go today throughout America the whole "town's talking" about the richness, wholesome goodness and matchless flavor of Heinz Home-Style Soups!

From friends and neighbors, and by actual experience women have learned that the most delicious soup they ever tasted now "comes out of a can."

Heinz uses home recipes—prepares each soup in small batches precisely the way good cooks have always done. Heinz uses vegetables that are truly garden-fresh—vegetables that few



SOME OF THE
57

SEVENTEEN VARIETIES

Cream of Oyster	Onion Soup	Consommé
Cream of Asparagus	Gumbo Creole	Noodle
Cream of Green Pea	Clam Chowder	Vegetable
Cream of Mushroom	Scotch Broth	Bean Soup
Cream of Celery	Mock Turtle	Beef Broth
Cream of Tomato		Pepper Pot

women can buy. Add to this the slow simmering of savory meat broths—seasonings that come from the four corners of the earth—sweet pure cream stocks!

Each Heinz soup comes to you *finished*—all ready to heat, serve and enjoy, just as if you had made it yourself. There is nothing to add—no need to dilute.

Serve Heinz Soups. See for yourself how delightful they really are—and how inexpensive, compared with the cost of preparing similar soups at home.

H. J. HEINZ COMPANY
PITTSBURGH, U. S. A. • TORONTO, CAN. • LONDON, ENGL.



HEINZ homemade style SOUPS



It's precious, **KEEP IT!**

What a social asset it is . . . the breath of youth, wholesomely fresh and delicately sweet. Isn't such an advantage worth trying for? Is there any reason why you should tolerate in yourself the faintest trace of halitosis (unpleasant breath), when it is so easy to overcome? Fastidious people realize that, due to modern habits, everybody is likely to have halitosis at some time or other—*without knowing it*. The safe, pleasant way to correct such a condition is to use Listerine, especially before social or business

engagements. Its deodorant action is simply amazing, and its stimulating, freshening effect in the mouth will delight you. Why not begin using Listerine every day? It's better to be safe than sorry that you offended.

LAMBERT PHARMACAL COMPANY, St. Louis, Missouri

LISTERINE CHECKS HALITOSIS . . . (BAD BREATH)



ARE
YOU PAYING
Too Much
FOR
WHISKY?

Here's "Inside" Information

Many men have an idea that four or five dollars for a quart of good whisky is a pretty stiff price. It is. Yet they hesitate to pay less on the theory that anything less "can't be any good." ★ That's just where they go astray. Times change, and methods with them. One distiller, with advanced methods and equipment, can produce whisky at a fraction of the cost of another. Using the same grains. The same fine quality. ★ This, in substance, is why the largest distillery in the world—Continental—can offer RITTENHOUSE SQUARE—a fine 100 proof Straight Rye Whisky far under prevailing prices for straight whisky. Buy a quart of RITTENHOUSE SQUARE—and convince yourself of its quality.

Distilled, matured and bottled by Continental Distilling Corporation, Philadelphia. Also Distillers of Diplomat 100 Proof Straight Bourbon Whisky and Dixie Belle Distilled Dry Gin.

RITTENHOUSE
Square
STRAIGHT RYE WHISKY
100 PROOF

IT'S THE 100 PROOF STRAIGHT RYE WHISKY AT EVERYBODY'S PRICE

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.



*The farther you travel, the surer you'll be
that "THERE IS ONLY One WAMSUTTA"*

IF YOU have Wamsutta sheets on your bed at home there is nothing like a world tour to make you realize that there are no other sheets quite like them. For the world is full of thin sheets that are sleazy, heavy sheets that are coarse, and all kinds of cotton sheeting fabrics that are called "percale" in at least three different languages.

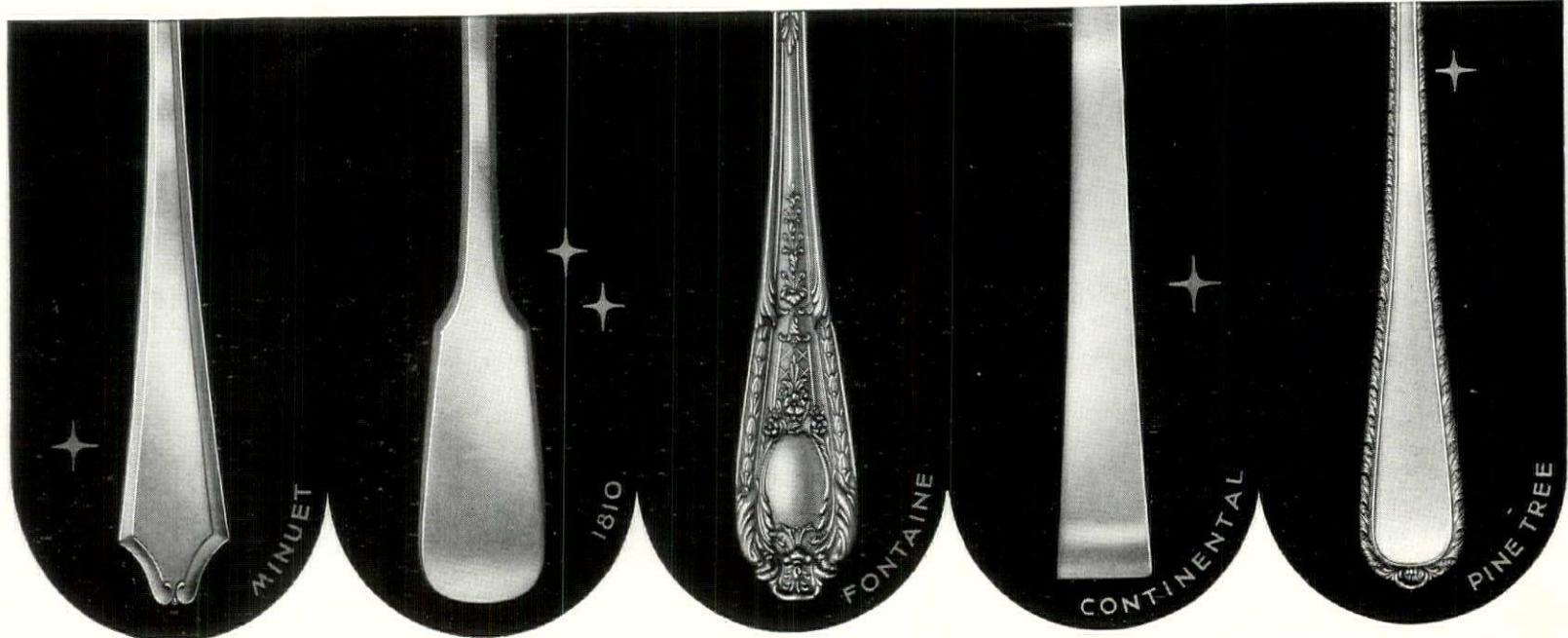
But for combining fineness and a lovely sleepy smoothness you will not find anything to equal

Wamsutta . . . especially when you take into account Wamsutta's amazing ability to outwear years of steady laundering and strenuous wear.

As a matter of fact, among all the sheets which are made to resemble Wamsutta nowadays not one has been in actual use as long as a Wamsutta sheet will wear . . . whereas Wamsutta has been making these "Finest of Cottons" for well over eighty years.

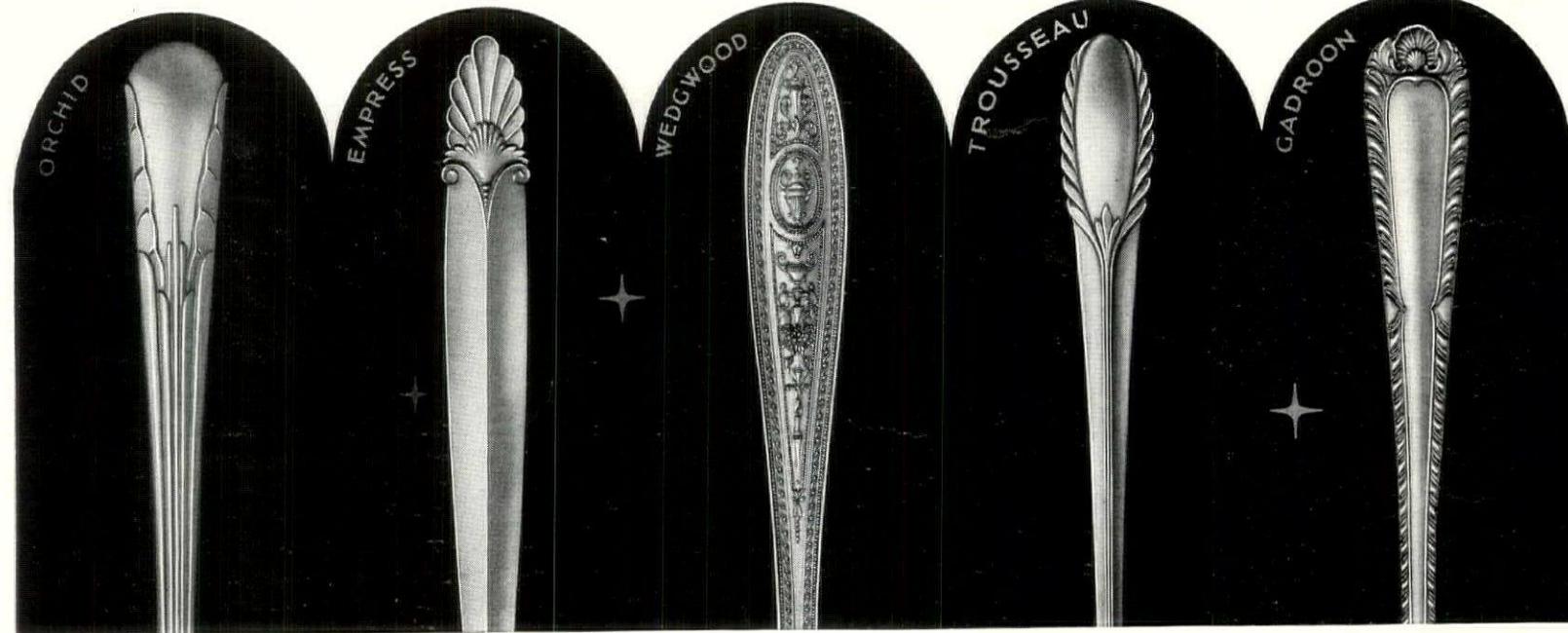


WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.



For fall brides

SILVER to love, honor and cherish



The most beloved of all bridal gifts—Sterling silver. And here, displayed for your choice, are ten patterns of great beauty—each bearing the famous name, International Sterling.

Some are reproductions of proud, traditional designs that gleamed on the tables of an older day. Others are as modern as this moment. *Gadroon*, for instance, would delight the bride who loves Georgian silver.

It is an authentic reproduction of 18th Century English Gadroon silver. *Empress* is a modern—a romantic modern—inspired by the brilliance of the Empire Period.

We'd like to describe them all—to point out the classic simplicity and austere beauty of 1810—an Early American loved by your great-grandmother; the ornate detail and regal magnificence of *Fontaine*—a pat-

tern which pleased a lady of the French Renaissance. Space forbids. But your jeweler will be delighted to show all these patterns to you, in flatware and hollowware.

Write to us for booklet giving complete description and prices of these patterns.

INTERNATIONAL SILVER COMPANY

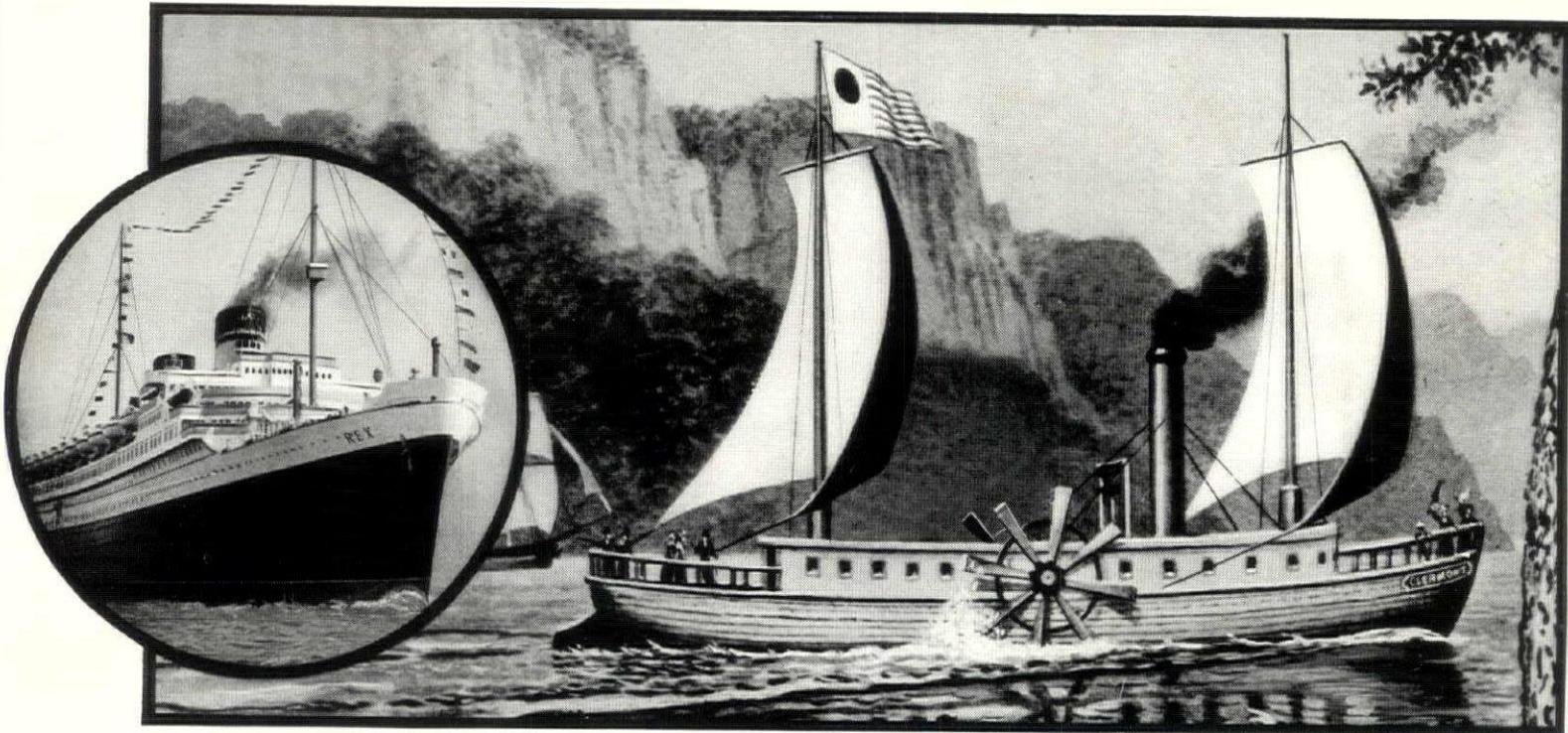
Sterling Silver Division

WALLINGFORD

CONNECTICUT

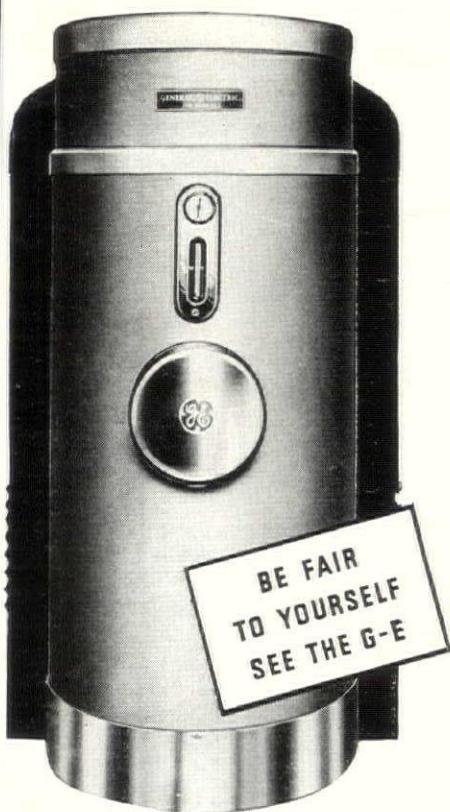
INTERNATIONAL STERLING

THE G-E OIL FURNACE AND AN "OIL BURNER" ARE AS DIFFERENT . . .



as an ocean liner and

"Fulton's Folly"



EXPERIENCE has proved that it doesn't pay to put an attachment "oil burner" in a boiler designed for coal.

Attachment burners cannot equal the G-E Oil Furnace for economy. Many former attachment owners who now have the G-E report fuel savings that average 25% over their old burners. Owners who previously hand-fired their furnaces report even greater savings—up to 50%.

With this furnace, the remarkable economy is an added dividend that you get in addition to the greatest heating luxury yet devised for the home. You have hot water the year round at the turn of a faucet. You have these advantages because of the exclusive features that are yours with the G-E Oil Furnace.

Why lull your better judgment with the slightly lower purchase price of a makeshift when the G-E Oil Furnace is far lower in cost on the basis of installation, operation and maintenance? Especially when you can have this furnace now for only a small down payment with 2½ years to complete the balance. In fairness to yourself you ought to visit the showroom and get the facts! Or have them sent to you. Write or telephone.

General Electric Company
Air Conditioning Department, Div. H.G. 9
570 Lexington Ave., New York, N. Y.

I want more information about the G-E Oil Furnace—free.

Name.....

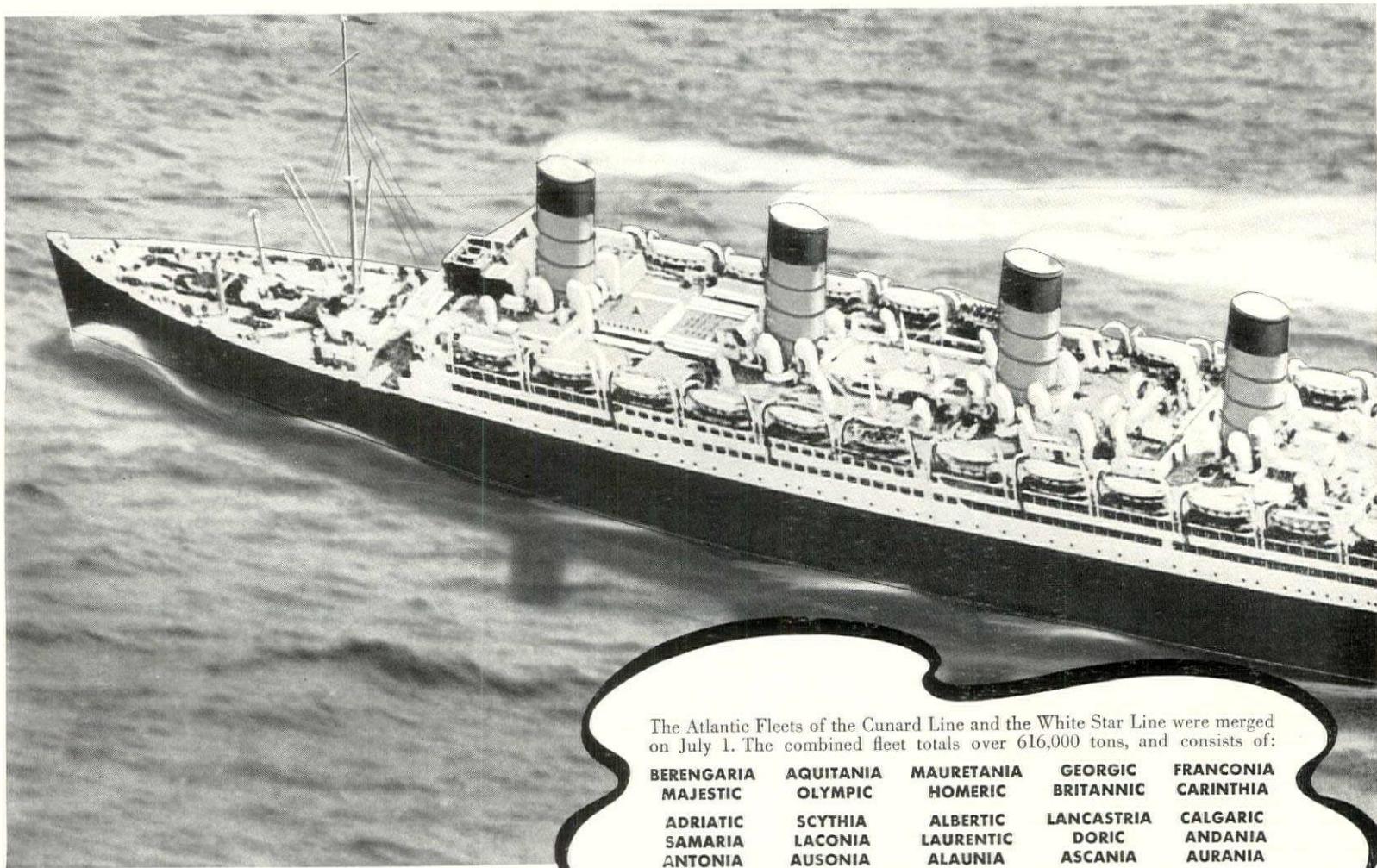
Residence.....

City & State.....

GENERAL ELECTRIC OIL FURNACE

G-E AIR CONDITIONING FOR WINTER, SUMMER AND YEAR ROUND

*The story
of a fleet that is the
an Empire*



The Atlantic Fleets of the Cunard Line and the White Star Line were merged on July 1. The combined fleet totals over 616,000 tons, and consists of:

BERENGARIA	AQUITANIA	MAURETANIA	GEORGIC	FRANCONIA
MAJESTIC	OLYMPIC	HOMERIC	BRITANNIC	CARINTHIA
ADRIATIC	SCYTHIA	ALBERTIC	LANCASTRIA	CALGARIC
SAMARIA	LACONIA	LAURENTIC	DORIC	ANDANIA
ANTONIA	AUSONIA	ALAUNIA	ASCANIA	AURANIA

ALSO "# 534", 73,000 TONS, NOW BUILDING

CUNARD WHITE STAR

FRANCONIA AROUND-THE-WORLD CRUISE . . .

again to the South Seas and Southern Hemisphere . . . an itinerary that is zestful all the way. 34 ports . . . over half not visited by any other world cruise . . . 139 days. From New York Jan. 12 . . . From Los Angeles Jan. 26.

DIRECT TO FRANCE AND ENGLAND

Majestic . . . Berengaria . . . Aquitania . . . Olympic. Sail direct to Cherbourg . . . the shortest route to France thence to Southampton. Next sailings from New York . . . Aquitania Aug. 25, Sept. 12 . . . Olympic Aug. 29, Sept. 14 . . . Majestic Sept. 5, 20 . . . Berengaria Sept. 7, 22.

CUNARD WHITE STAR LIMITED NOW OPERATES THE LARGEST

story of



LIMITED

SEA-BREEZE CRUISES . . . Mauretania to West Indies, Panama and South America, 13 days. From New York Sept. 8. Franconia to Saguenay, Quebec, N. F. and Bermuda, 13 days. From New York Aug. 25, from Boston day later. Berengaria to Nova Scotia, 4 days. From New York Aug. 31.

FLEET OF PASSENGER VESSELS PLYING THE NORTH ATLANTIC



CUNARD AND WHITE STAR are now one. A story of the sea which is the history of Britain. For seamen founded this island kingdom. Ships were "The wooden walls of England" . . . far-flung boundaries which fostered industry and commerce to keep step with empire. Life was inextricably bound in with the needs of England's growth over the seven seas . . . the best of the land went into her ships, the best of her men to man them. And throughout the last century almost the whole story of Britain on the seas is the history of the parallel development of Cunard and White Star. Together they have gone forward, participating alike in a tradition of ships and seamen which has become almost synonymous with the record of achievement in ocean transportation as we know it today. And now Cunard and White Star are one in fact. Their union brings into being what is by far the greatest fleet on the Atlantic — 616,000 tons — with the world's two largest vessels as flagships. These vast resources under one management are immediately significant to the traveller and shipper. But there is another significance that lies behind the veil of statistics. The British tradition of seamanship lives in the hearts and minds of men and there we believe lies the supreme good in the Cunard White Star union. It brings together a great body of officers and men . . . irreplaceable men without whom



ships would be so much steel. It joins and vitalizes the traditions of seamen who made ocean transportation what it is today; who today are making it what it will be tomorrow.

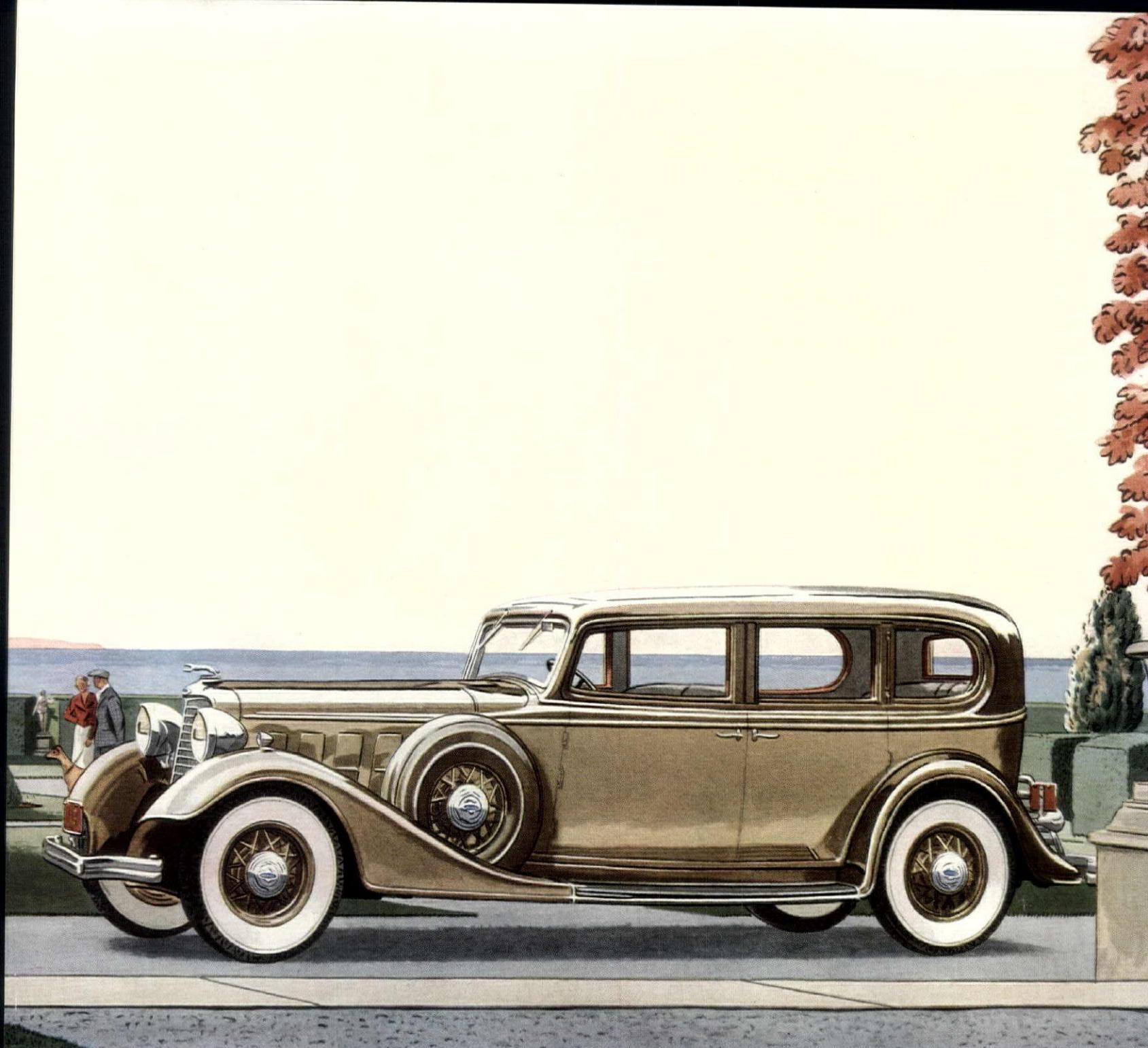


NEO-CLASSIC

D E S I G N I N H I G H - F A S H I O N C O L O R S

ORINOKA presents Neo-Classical, a smart drapery fabric, for the new classic revival in decoration. • Simplicity of line in these new patterns demands color. Choose a delicate Carrara-marble shade to go with the white elements in your color scheme. A rich plum gives winter warmth to a drawing-room. Victorian red is cheerful, and rust reflects the autumn season. Yellow and blue are Directoire colors. • Orinoka fabrics are *practical* as well as beautiful. Dyed by a special Orinoka process, they do not fade. This famous guarantee protects your investment in them: "These goods are guaranteed absolutely *fadeless*. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods, or to refund the purchase price." Look for this guarantee on the tag attached to every bolt. • There are numerous other Orinoka designs, for both period and modern interiors. And Orinoka fabrics, for all their splendid quality, are most reasonably priced. Our booklet, containing *authentic* information on decoration, helps you to choose correct patterns and colors. Write for a free copy today. The Orinoka Mills, 183 Madison Avenue, New York City.

O R I N O K A S U N F A S T D R A P E R I E S
C O L O R S G U A R A N T E E D S U N A N D T U B F A S T



THE SEVEN-PASSENGER SEDAN

The LINCOLN

A WORD, a gesture, the inflection of a lovely voice are scarcely more revealing than some material possessions. A Lincoln, glimpsed across an Autumn terrace or drawn up at the door of a couturière's, can confirm unmistakably an impression of elegance. This, truly, is a patrician vehicle.... A swift, powerful car, which wears an authentic beauty, the Lincoln is so singularly well-made that it will function smoothly and loyally for years—as nearly perfect a motor car as humans can build. And it is a thoroughly safe car; under the most trying road conditions, you ride in comfort and security. The new Lincoln V-12 cylinder engine, developing 150 horsepower, is declared the finest that Lincoln engineers have yet designed, and the experience of owners upholds that judgment. In two wheelbases—standard and custom-built body types.



THE NEW MOHAIR

FABRICATED BY GOODALL SANFORD INDUSTRIES FOR D

Something wonderful has happened to mohair! Something that makes every decorator and home-lover want to get it in her hands, hang it at windows, spread it on chairs, hold one piece against another to enjoy the color-harmonies, and compare the varied textures. Look at these photographs. They show what miracles the Goodall Mills have wrought in a fabric that once was prosaic plush! The New Mohair, we call it. New in weaves, colors, patterns, finish. New in soft draping qualities and light-reflecting surfaces...mohair. Decorators, stores, furniture shops are displaying it in one or another of the new forms. And, if you'd like to know more about these newest decoratives, our little library of gift booklets will inform you. Jot your check-marks in the margin below...

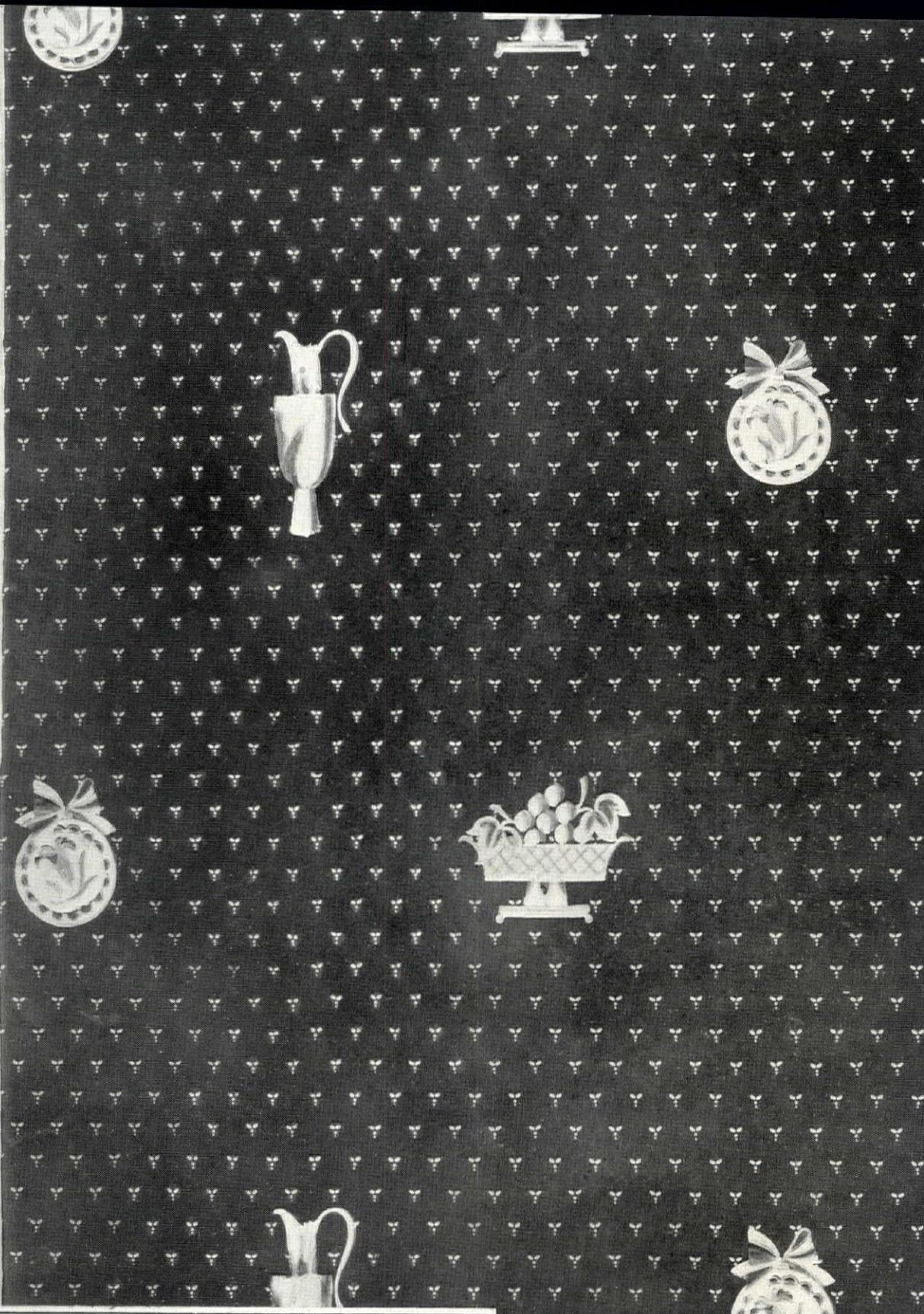
UNDER THE CHAIR... and on the chair "Scarsdale," high-rib nubby mohair for upholstery and draperies. Beneath, Chase Velmo in a modern, low-pile checked velvet.

ACROSS THE PAGE. The striped, three-tone fabric is "Westchester," flat mohair for draperies and uphol-

AT THE WINDOW. Sheer mohair casement curtains; drapes of chevron weave mohair, used also for upholsteries, beneath, four of the pastel shades in chevron weave.

Goodall - Sanford Industries
CHASE VELMO UPHOLSTERIES CHASE MOHAIR DRAPERIES CHASE SEAMLOC CARPETS

- Check booklets you would like, write name and address below, and mail to L. C. Chase & Company, 295 Fifth Avenue, New York City.
- WHAT'S ON YOUR FURNITURE,** (the varied use of Velmo Upholstery)
- IN THE CAUSE OF BETTER CASEMENTS,** (with a sample of sheer mohair glass curtaining)
- MEET MR. MOHAIR,** (the story of the precious Angora fleece)
- WHY, WHEN, WHERE, CHASE SEAMLOC CARPET,** (about the newest broadloom that has no sewn seams)



Thibaut Wallpapers are Washable

To meet the ever-increasing vogue for beauty combined with practicability in wall decorations, Richard E. Thibaut, Inc. offers in "Designs of Today" a distinctly new type of wallpaper. This extensive array of exclusive designs—to each of which are correlated harmonizing decorative fabrics—forms ensembles in radiant color combinations and brings you all the traditional patterns attuned to contemporary rhythm. Your decorator will gladly show you these new washable, non-fading papers or they may be seen in any of our stores.

Write for samples and suggestions.

THIBAUT

24 West 40th Street, New York



"The Home of Champions"

Reverly Kennels

PERCY ROBERTS, Prop.
Noroton, Conn.

Tel. Stamford 3-8405

Importer and Exhibitor of All Terrier Breeds

Champions in Airedale, Irish, Welsh, Scottish, Sealyham, Cairn and Foxterriers (Wire and Smooth) at Stud and for disposal.

Advice and suggestions freely given on all matters pertaining to acquiring high-class dogs. Will prospective clients state exact requirements when writing?

The consistent winning of Terriers emanating from these kennels proves conclusively they are the pick of the World's best.

AIREDALES SCOTTISH TERRIERS

More than twenty-five champions have been owned by these kennels. Can furnish select young stock for showing or companions.

Briar Croft Kennels
2017 Market Street
Youngstown, Ohio



SCOTTISH TERRIERS



Home raised loyal companions from fine Champion stock. These youngsters have delightful personalities. Correspondence invited.

Mr. & Mrs.
L. C. Gamble
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SCOTTISH and CAIRN TERRIERS



Home raised companions from healthy Champion stock. Prices reasonable, consistent with quality and breeding. Correspondence invited.

Dr. and Mrs. C. Harold Holmes,
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Lexington, Ky.

EDGERSTOUNE KENNELS



of West Highland
White Terriers
received Best of Breed,
Westminster Kennel Club Show 1932-33-34
Puppies ready for delivery
Noted dogs at stud

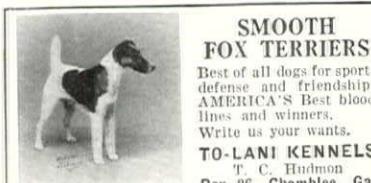
Mrs. John G. Winant
Concord, New Hampshire

WIRE-HAIRED FOXTERRIERS



We offer an excellent selection of well-bred puppies and grown stock, particularly suitable as companions and for show purposes.

CASA AUDLON KENNELS
MR. AND MRS. M. B. WALLACE, JR.
St. Louis Country Club Grounds
Clayton Missouri



SMOOTH FOX TERRIERS
Best of all dogs for sport, defense and friendship. AMERICA'S Best blood lines and winners. Write us your wants.

TO-LANI KENNELS
T. C. Hudmon
Box 86, Chamblee, Ga.

WIRE-HAIRED FOXTERRIERS SCOTTIES



Two exceptional litters of English-bred wire fox-terrier puppies ready for delivery. Farm reared. Smart and intelligent.

ROSS TOR KENNELS
"Nannau"

Bar Harbor, Maine

Cairn Terriers
To those who are looking for a well-bred, smart Cairn we offer some unusual puppies, both sexes.

Nothing under \$50.
At stud Ch. Minstrel of Oxford O'Clocking. Fee \$35
Charlangu Kennels
Miss Charlotte Langdon
Owner
Apoly: Eland Hadfield
Norbert, Penna.



The start of a field trial heat

The English Setter

WHILE opinion is divided as to whether or not the English Setter sprang from the Springer Spaniel it is certain that since the fifteenth century he has been known and prized for his beauty and form, his rich, silky coat, his intelligence, his hunting proclivities, his keen scent and his remarkable judgment in the application of his efforts and adaptability to the character of the grounds and habits of the game which he is hunting. Combined with these qualities are his great powers of endurance, which he usually retains until the approach of old age inevitably impairs them.

Dog shows had much to do with the early reform of many breeds, and the creation of others. One of the first breeds to be touched by the dog show influence was the English Setter. The two gentlemen who rose from the ranks of breeders to win preëminence by the tremendous success of their efforts and who came to wield so great an influence in shaping the English Setter as we know it today are Edward Laverack of Leicestershire and Robert Purcell Llewellyn, of Shropshire, England. Laverack's name became and to some extent still is a household word with many present-day breeders and will probably remain so with those devoted to the improvement of the Setter. It is to Laverack that we owe the interest in breeding and the preservation of pedigree and purity of strain in our field dogs which is now universal. Thus, the importance and value of his influence can hardly be overestimated.

The Laverack Setter has never reached the distinction of being a pure strain to the same extent as the Llew-

lin Setter. The Laverack Setter excelled in beauty and had some good field qualities, but was extremely headstrong and obstinate, which rendered him difficult to train, and therefore usually useless in the field.

Mr. Llewellyn acquired wide publicity both in Europe and in America as a breeder of high-class Setters, conducting his operations on a grand scale. He began his breeding experiments soon after the commencement of field trials in England. First he used black-and-tans and some of the old-fashioned English Setters, but this did not turn out so well. Then he purchased and used some of the best Irish Setters. It was with these and their offspring that he reaped handsome rewards at dog shows and at field trials. Not quite satisfied, he crossed some Irish specimens with those of the Laverack strain which produced some



Ch. Blue Dan of Happy Valley
Happy Valley Kennels

IMPORTED DOGS

★ SIX BREEDS ★

Dobermann Pinschers, German Shepherds, Great Danes (Harlequins), Riesenschnauzers, Medium Schnauzers, Dachshunde—Black and Tan or Red Seal

Trained dogs of each breed. Full list with cuts of each breed on request.

ALL Guaranteed

Book on Training in English and German with each dog



DOBERMANN PINSCHER

WILSONA KENNELS

Ben H. Wilson, owner

Rushville, Ind.



CH. HALCYON PLAYBOY

Dogs of Distinction WELSH TERRIERS

A Great Little Dog

Active, good-tempered and home-keeping. Puppies by Champion Halcyon Playboy and other champion sires.

IRISH WOLFHOUNDS

Majestic, Courageous, Dependable

A tireless and affectionate companion and protector, ideal for the country estate. Puppies by Champion Haley Baronet.

HALCYON KENNELS

Goshen, New York Tel. Goshen 154

IRISH TERRIERS

If you want an especially well-bred puppy, younger or grown dog that is also affectionate, healthy and intelligent, call at our kennels, phone or write.

Clover Patch Kennels
Member Irish Terrier Club
P. O. Box 488

Telephone Closter 358 Harrington Park, N. J.

KERRY BLUE TERRIERS

Puppies and grown stock
Best of breeding
BLUE DEMON KENNELS
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Sealyham Terriers

A few choice puppies available

CRAIGEN KENNELS

415 Thayer Road
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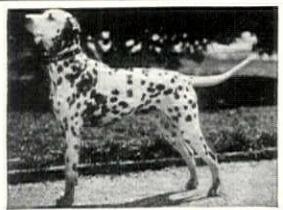
Several Famous Dogs at Stud. Cards on Request. Best Breeding Stock for Sale
Shelterfield Kennels
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A Play Dog, A Work Dog

Sound young Samoyede stock representing ten years of careful breeding for brains and beauty. Kind, obedient.

LAIKA KENNELS (Reg.)
Ipswich, Mass. So. Poland, Me.



Ch. Tally-Ho Last of Sunstar

DALMATIANS

We have several litters of puppies of this old and reliable breed from which you can select specimens sound in type and quality.

TALLY-HO KENNELS

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FLUSHING, L. I. NEW YORK

Mr. L. W. Bonney, Owner Donald Sutherland, Manager

House & Garden does not sell dogs but will suggest reliable kennels where purchases may be made

"Chesacroft Chesapeakes"

The greatest retrievers in the world. Wonderful with children and known for their intelligence. Puppies and trained dogs available.

CHESACROFT KENNELS

*Anthony A. Bliss, owner
Westbury, N. Y.*

DOBERMANS OF DAWN

The Aristocrats of Dogdom
Intelligent, lovable, loyal, beautiful
All dogs raised with Children

Pamphlet on Request

DAWN KENNELS
Naperville Illinois

NORWEGIAN ELKHOUNDS

For those who want an unusual dog of quality and distinction.
Ideal pets, affectionate, intelligent and faithful. Strong and healthy.

JOILAND KENNELS

(The home of three Norwegian Elkhound champions.)

Mrs. Edgar W. Miller
Riverton, N. J. Tel. Riverton 661

Dog Shedding?**Trim him yourself and save \$5**

Strip out those dead hairs! It stops shedding at once.

You can do the job easily with the Duplex Dog Dresser. A new Trimming and Stripping Chart tells how to get perfect results! Pictures show how to avoid "steps" and "gouging" so that his coat has a smooth finish when you're done.

Remember, too, a dog that is well stripped doesn't suffer the itching caused by dry skin.

Send for your outfit today. Duplex Dog Dresser complete with six blades in leather sheath and Trimming Chart that covers 15 breeds . . . only \$2.50. Either may be bought separately, \$1 for the Chart; \$1.50 for the Dresser; 5 extra blades, 50¢.



Return Coupon to DUPLEX DOG DRESSER,
Dept. HG9, 192 Baldwin Ave., Jersey City, N. J.

Name _____

Address _____

Town _____

Money back if not satisfied.

Product of DuSales, Inc.



Part of a litter owned by John Eken Ott

The English Setter

(CONTINUED FROM PAGE 11)

then much can be done by taking the puppy on exercise walks. He learns a great deal from his own observational powers. It follows that no Setter puppy should be chained to a house or kennel. At ten months the dog has passed that frivolous period of puppyhood. He has more physical and mental capabilities. Yard training comes first. Here he can be taught to "drop"—to lie down at command and signal—to "hold up"—to rise to command and signal—to "go on" or "lie on," to walk at heel, to "come in" and to retrieve, although this detail had better be left out until his second hunting season. Be careful to guard against anything that will tend to frighten the puppy. If

everything is done properly, you will not excite him. Let the lessons last about fifteen or twenty minutes. Pet the dog a few minutes before giving him his liberty so as to dissipate his fears. Give two lessons each day, regularly, and progress will soon be apparent, if the breaker, or trainer, has patience and understanding. If the one who is doing the training has a tricky temper or does not know his job, the training will end in disaster and perhaps a shy dog.

If you own an English Setter, you know all the joys and few of the sorrows of dog ownership. If you are about to buy one of these grand dogs, the points to look for in puppies from

WU FOO OF KINGSWERE

British and American Champion
Stud fee to approved bitches \$50.00
Best Pekingese and best Toy, Madison Square Garden; Best Toy Dog, St. Louis; Best dog in show, Evansville; Best dog in show, Chicago; Best Toy Dog, Minneapolis.

A few lovely puppies occasionally for disposal. \$50.00 and up.

MRS. RALPH G. BOALT, Owner
Winona, Minnesota

PEKINGESE

Royally bred puppies and adults, guaranteed healthy. Beautiful, highly intelligent, intensely loyal companions. — We have won Championships in America and England.

Mrs. Christian Hager "Chuchow", Braddock, Pa.

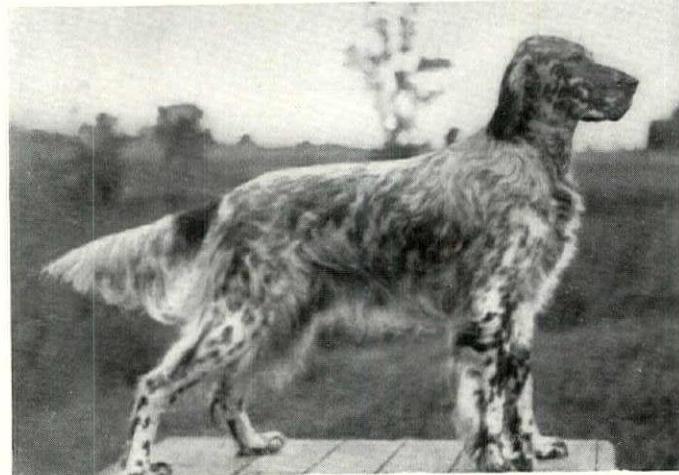
**Pekingese**

Tri-International Ch. Pierrot of Hartlebury, Best in show, Pekingese Club of America; Best Toy Dog, Westminster, Best in show, all Breeds—Ladies' Kennel Club of Canada. The outstanding Winner of 1933—sire of best puppy Westminster.

Orchard Hill Kennels
Lock Haven, Pa.
Mrs. Richard S. Quigley



Ch. Pierrot of Hartlebury



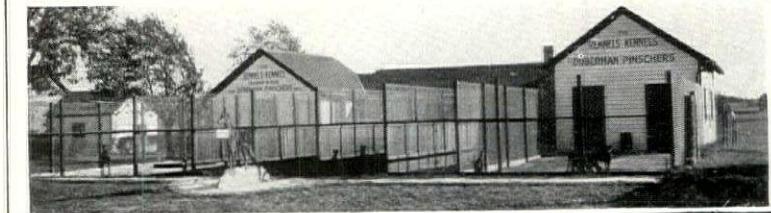
Ch. Rock of Stagboro, Dietrich and Gambrill

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At a reliable kennel
By a reliable trainer

Wm. Necker, known in Europe and America for his efficient, humane and careful methods of educating a dog, is now in charge of our training school. Great Danes German Shepherds
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will be accepted for training at reasonable charges. Visitors welcome at all times. Literature and rates upon request.

The Rennels Kennels and Training School
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Mr. & Mrs. M. V. Reynolds, owners Lake Villa, Ill.
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Exceptional black and brown puppies at reasonable prices
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**Waldheim Cattery**

(Reg.)
Famous Black Persian Cat from Imported Stock—Red Persians—Silver Persians—The "Haley" Blue Persian. The "Pete" Most Affectionate. Write for Prices and Photographs.

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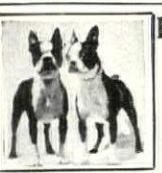
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Puppies and grown stock are available.

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Reasonably priced puppies in fawn or black.
Mrs. Sarah Waller
Libertyville, Illinois

Thirty-five miles Northwest of Chicago

**BOSTON PUPPIES!**

World Known
Special summer sale, exclusive, beautiful, show quality puppies, seventy to select from, the cream of many litters. Largest Boston breeding kennels.

**BOSTON TERRIERS**

Few choice specimens, both sexes. Best possible breeding.
Circular on request.
Massasoit Kennels
Box 195, Dept. B
Springfield, Mass.



GLOVER'S new Dog Book is the most complete and instructive manual on Care, Training, Feeding, etc., ever produced. Contains many interesting illustrations. Send for a copy today!

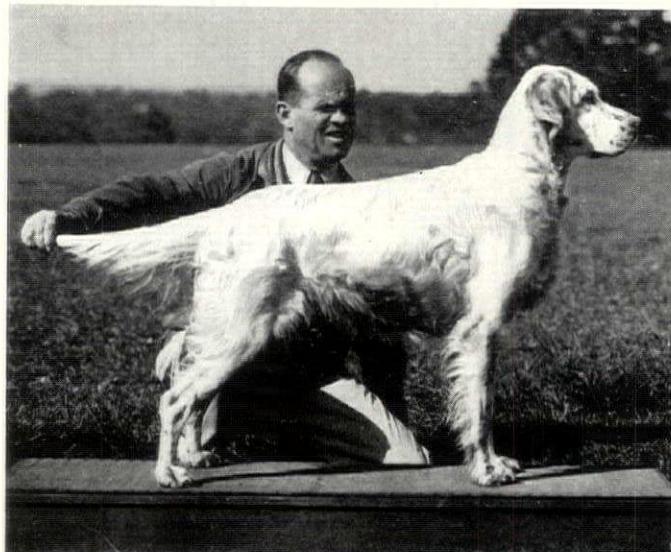
No ordinary soap produces the results or can be as beneficial for your dog as

GLOVER'S KENNEL and FLEA SOAP

Removes doggy odor; kills fleas and lice; relieves itching; aids healing of sores in Mange and Czema and promotes normal hair growth. GLOVER'S FLEA and INSECT POWDER also kills fleas and lice. Sold everywhere.

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Dept. 12, 119 Fifth Avenue, New York City



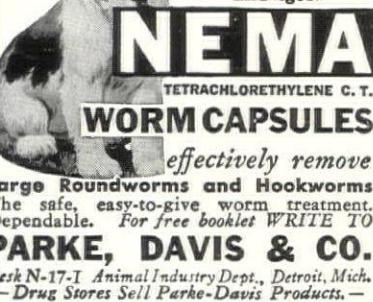
Ch. Gelley Blossom of Giralda, Giralda Farms



\$26.50 for COMPLETE PORTABLE KENNEL YARD

Takes only 15 minutes to erect. Special assortment No. 1-A makes yard 7' x 14' x 5' high—including gate. Shipped promptly F.O.B. Buffalo, N. Y., on receipt of check, money order or N. Y. draft. Add \$1.00 extra if you desire "Buffalo" Patented Fence Clips. Send 6c in postage for booklet 85-F. U.S. Pat. No. 1,749,000. Canadian Pat. No. 304549. BUFFALO WIRE WORKS CO. INC. (Formerly Schellens Sons) Est. 1889. 475 Terrace Buffalo, N. Y.

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on the practical
removal of worms in
Dogs of all breeds
and ages.



large Roundworms and Hookworms

The safe, easy-to-give worm treatment.

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Drug Stores Sell Parke-Davis Products.—

BREED THEM FOR
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new low prices.

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BIRD HAVEN RESEDA, Calif.



BENBOW'S DOG MIXTURE

Medicine and Tonic combined. Purifies the blood, improves appetite, safe to use the year round. Unnecessary to confine dogs during its use. Send for literature and prices on this proved Century-old English regulator and conditioner.

E. Fougera & Co., Dept. 5, 75 Varick St., New York

The English Setter

two to four months are: great length of head and squareness of muzzle—rather narrow skull showing an occipital development, short body, short, straight tail, deep chest and straight forelegs.

It seems hardly credible that the greater part of the summer is gone, but those lucky Setters whose destination it is to hunt this fall should begin to be hardened off, after summer relaxation. This process should be gradual and done early with the dog back in his kennel before 8 p.m. during warm weather. Exercise him on a hard road at about four miles an hour, beginning with a couple of miles and working up to six or eight by mid-September.

Before the feed at night some good hard work should be done. Dummies put out in various places and direction lessons given is the easiest way to get a dog's wind right, and incidentally, it brushes up the training.

During the daily grooming, which should be a *sine qua non*, search carefully between the pads for small pieces of gravel which so easily become set by dried mud in the hair. Matted hair between toes or dried mud causes lameness sooner than anything.

When hunting, it is a safety-first plan

to carry a small bottle of crystals of permanganate of potash. Snake bites, cuts, abrasions of various sorts can be treated immediately, and a small bandage or adhesive tape completes an emergency outfit, which may go far toward saving a dog's life.

If you are a novice and not certain you can train your dog correctly, send him for a few weeks to a good bird dog trainer. You can put the finishing touches on him yourself, but be sure the fundamentals are established in the mind of your dog before you start.

The English Setter is not only regarded as among the foremost sporting dogs that will stand well under shooting, but is also prized very highly as a companion. With children he is gentle. He is generally easily trained, remarkably faithful to his master. With his nose on his paws he'll be still and contented on a winter evening before the open fire, but his eyes will be only half-closed and he'll be day-dreaming of a long run, tail high and merry, a scent, a dead stop, a whir of quick wings, a shot and then warm feathers in his mouth—and if he quivers just a little, do you blame him?

—C. E. HARBISON

SCHNAUZERS (MINIATURE) WELSH TERRIERS



One of America's foremost breeders offers a wide selection of young and growing stock of both breeds, excellent type, at varying prices. Visitors welcome. Dogs can be seen at all shows.

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Mediums & Miniatures
The World's Most Intelligent Dogs. Selected puppies from carefully mated stock.

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DOGS TRAINED BY AN EXPERT

Formerly with Police Dept. of Berlin, Germany

Trained dogs at moderate prices on hand.

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BRIARDS

The perfect family dog, safe, kind and intelligent

Vigorous, promising puppies
two to three months

Very good black dog, 12 months

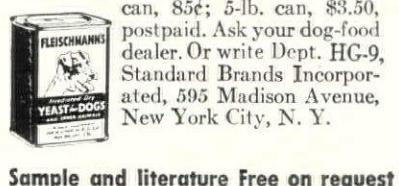
MISS FRANCES HOPPIN Cornwall-on-Hudson

THIS LITTLE PUPPY GOT FLEISCHMANN'S YEAST

THIS LITTLE PUPPY GOT NONE



SEE what four weeks of yeast feeding did! Same litter . . . same size when the test started . . . same diet, with one *important* exception. Fleischmann's Irradiated Dry Yeast—only a teaspoonful a day—was added to the feed of the pup on the right. But see the result! The heavier bones, the huskier development of the yeast-fed puppy. This is due to the high Vitamin D potency in Fleischmann's Irradiated Dry Yeast, 25 times richer in this vitamin than standard Cod Liver Oil. 1-lb. can, 85¢; 5-lb. can, \$3.50, postpaid. Ask your dog-food dealer. Or write Dept. HG-9, Standard Brands Incorporated, 595 Madison Avenue, New York City, N. Y.



Sample and literature Free on request

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Sergeant's Skip-Flea Soap kills fleas and keeps your dog's coat in fine condition. Skip-Flea Powder doesn't merely stun fleas. It kills them quickly. Sold by dealers everywhere. Write for Free copy of "SERGEANT'S DOG BOOK" on the care of dogs. Our FREE ADVICE Dept. will answer questions about your dog's health. Write fully. Feed Sergeant's Dog Food for strength.

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1850 West Broad St., Richmond, Va.

Sergeant's DOG Medicines and Food

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Why pay fancy prices for saddleery? Write for free catalog that has saved real money for thousands of horsemen. Contains hundreds of bargains. Imported Saddlery of Super Quality. 76 pages, 250 pictures, 400 items. Little Joe Wiesenfeld Co., Dept. 6, 7 S. Howard St., Baltimore, Md.

ACTUALLY kills FLEAS instead of stupefying them

SOLD on a money-back guarantee to kill all the fleas or lice on your dog or cat. Also "flea-proof" your pet so that other fleas and lice keep off for days. Pulvex twice a month and your pet will never be bothered by these pests. Harmless; non-irritating; odorless. At pet shops and drug stores, 50¢.

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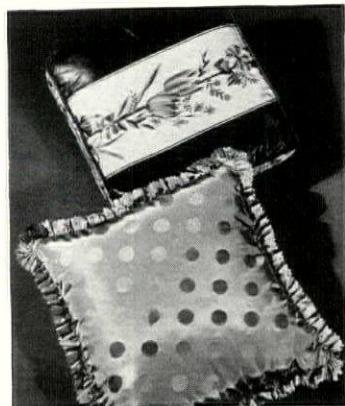
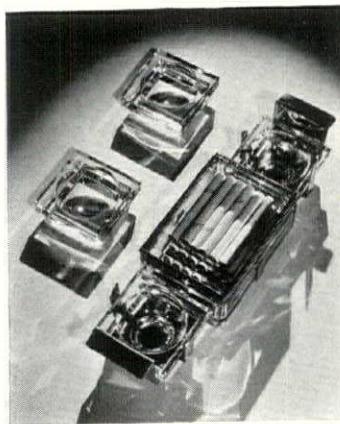
Before building, call and examine my books of plans and exteriors.

Books { "Six Early American Houses" ... \$1.00
"Colonial Houses" \$5.00
"Stucco Houses" \$10.00

Five to thirty rooms, New England, Georgian, Tudor, French styles.

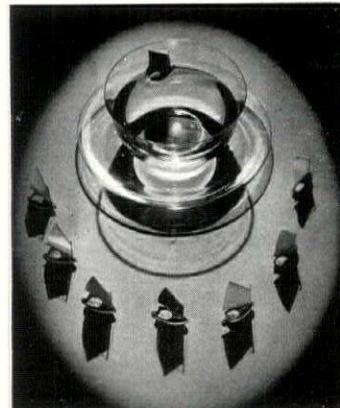
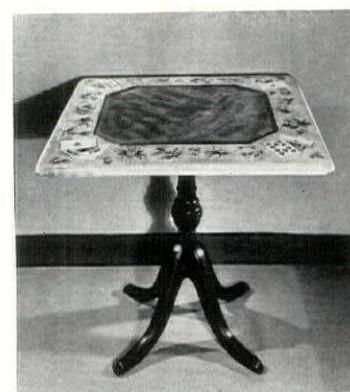
HENRY T. CHILD, Architect
16 East 41st Street
New York

Shopping



AN efficiency expert must have had something to do with the new, home filing system for smoking accessories. Nowadays, these important household necessities are stowed neatly away, when not in use, in racks like that above—thus eliminating the necessity of sending out a searching party for extra ashtrays and the cigarette box every time guests pop in. This rack is a narrow strip of chromium turned up at the ends. Box, four trays are crystal, \$25. Pitt Petri, Waldorf-Astoria, N. Y.

THERE are two soft spots in my shopping bag for you—a taffeta cushion and a chintz cushion. Taffeta in light or dark green, blue, rose, peach, orchid, gold, henna or brown, \$2.25. The chintz is in peach, cherry, green, turquoise, navy and brown, \$2. Mabel F. Bainbridge, Fearing Road, Hingham, Mass.



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NEW WAY TO GROW WILD PLANTS, FLOWERS, SEDUMS, EVERGREENS, BULBS. PICTURE WINDOWS. Write for pamphlet.
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Illustrated Brochure on Request
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Lead Duck 9" long, 4 1/4" high
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Antique Oriental Rugs

For twenty-five years people of taste have satisfied their oriental rug craving by purchasing their real gems from this collection.

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then try an assortment and make your selections in your own home free from selling argument other than that inherent in the rugs themselves.

Shipments Prepaid

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Maple, walnut, or cherry frame—hand embroidered straps. Send for complete catalog furniture—weaving needlework

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Distinctive, attractive vase. Authentic Early American design. Hand-wrought, rust proof iron. Harpoon shaft. Bronze bearing. 48" high, 36" across; whale 25". Complete with mounting screws \$12.50.

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GARDEN FURNITURE



BIRD BATH FOUNTAINS AT MODERATE PRICES

WM. H.
JACKSON
COMPANY EST. 1827
16 East 52d St. • New York

HOUSE & GARDEN'S
BOOK OF
COLOR SCHEMES
300 pictures, 277 pages. \$5.20

If you've just been pricked by the needlework mania and you're still a bit foggy about the fine points of the craft, a session with the bridge table cover above will be valuable and painless practice. A simple needlepoint stitch is used. The pattern, a border of playing cards in *life* colors, is easy to follow. Center, soft green. Canvas foundation; all wool for complete design; and tilt-top, walnut table: \$35. Lucie Newman, 683 Madison Ave., N. Y.

BIG NEWS in small type

Any one of the pocket-sized ads in this month's Garden Mart on page 84 may contain the very suggestion you've been wanting—to turn *your* garden from an also-ran into a neighborhood winner. Read closely.

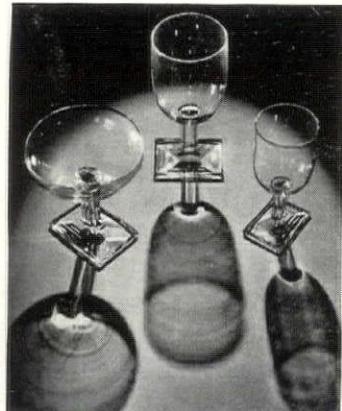
Around...
.



SINCE it's been found rather difficult to teach the refrigerator company manners, cold dishes—caviar and such—are now served at parties in bowls like this—a bowl within a bowl idea, with space between for ice. Bowls, of frosted glass. Lid, of chromium. \$12.50. Alice Marks, 19 East 52 Street, New York



If the bathroom looks like a severe case of the measles you can be sure it's smart. This new epidemic came from Vienna in the person of the bath set above. Dots are white on coral, green or blue. A set of six towels and face cloths, with a mat, is priced at \$15. Maison de Linge, 844 Madison Avenue, New York

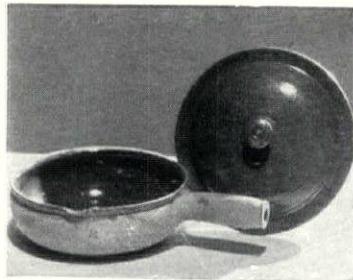


THE monogram, as popular as ever, makes its latest appearance, a colorful one, on the glassware above. A single large letter in blue, red, white, brown, silver or gold—simple and modern in design—is *appliquéd* to the rectangular base of each glass, with very dashing results. The glasses are \$8.50 the dozen for goblet, claret, highball, champagne; \$7.50 for wine, cordial. Monograms, \$3 a dozen. Carol Stupell, 443 Madison Ave., N. Y.



HERE'S the perfect desk for a small corner in a small room. To begin with, it's not only a desk, but an end table besides—three good-sized shelves on the right flank holding odd books and bibelots. The center drawer is large enough to hold plenty of stationery and such. Yet with all this room inside, this piece of furniture occupies an area measuring only 18 by 36 inches. Walnut finish. \$21.50. Chair to match, \$10.50. Ruth Johnson, 127 East 57 Street, New York

EN CASSEROLE



Aroma and Flavor

are just naturally retained when these excellent French Earthenware cook dishes are used. Just the thing for Sunday supper or party dishes.

Fireproof, glazed inside, clay finish outside. A size and shape for every purpose.

1 1/2 quart size with cover \$1.45 plus postage

This pottery is made in a district of the French Alps, the only known place in the world where odorless fireproof clay is found. Ask for booklet on "En Casserole Ware."

Prompt attention given to mail orders.

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CHARLES R. RUEGGER, Inc.
666 Sixth Avenue, New York, N. Y.

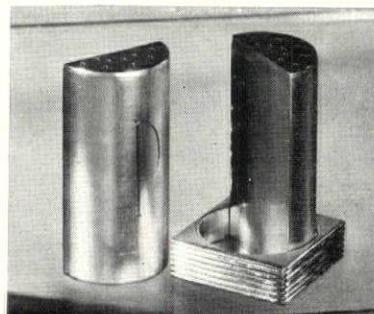


FLOWERS and BIRDS

Why should a sprinkler be ugly—or useless most of the day? Let these graceful lilies with their stems in a birdbath add beauty to your garden. Durable brass and copper, handpainted; lilies with adjustable nozzles, to cover an area of 80 feet. Height 14".

\$6..... Complete

BOB HILL SMART SPECIALTIES
230 FIFTH AVENUE, NEW YORK



Salt and Pepper Shaker

IN STERLING SILVER \$10

Postage Prepaid

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485 Madison Ave., New York City

Whether you are furnishing for a new arrival or refurnishing for the older boy or girl, you will find at Childhood a most unusual collection of furniture for children, exclusive in design and created by our own craftsmen.



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TWEED, DOESKIN and ANGORA

For the gentleman—the tweed, hand-loomed Harris or Shetland, very British, and the beautifully cut doe-skin trousers.

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Everything else you may wish, too. Our low import prices increase the pleasure of your visit.

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Send 20c for new 1934 catalogue of Fountains, Benches, Statuary, etc., for Garden, Penthouse, Conservatory and Interior.

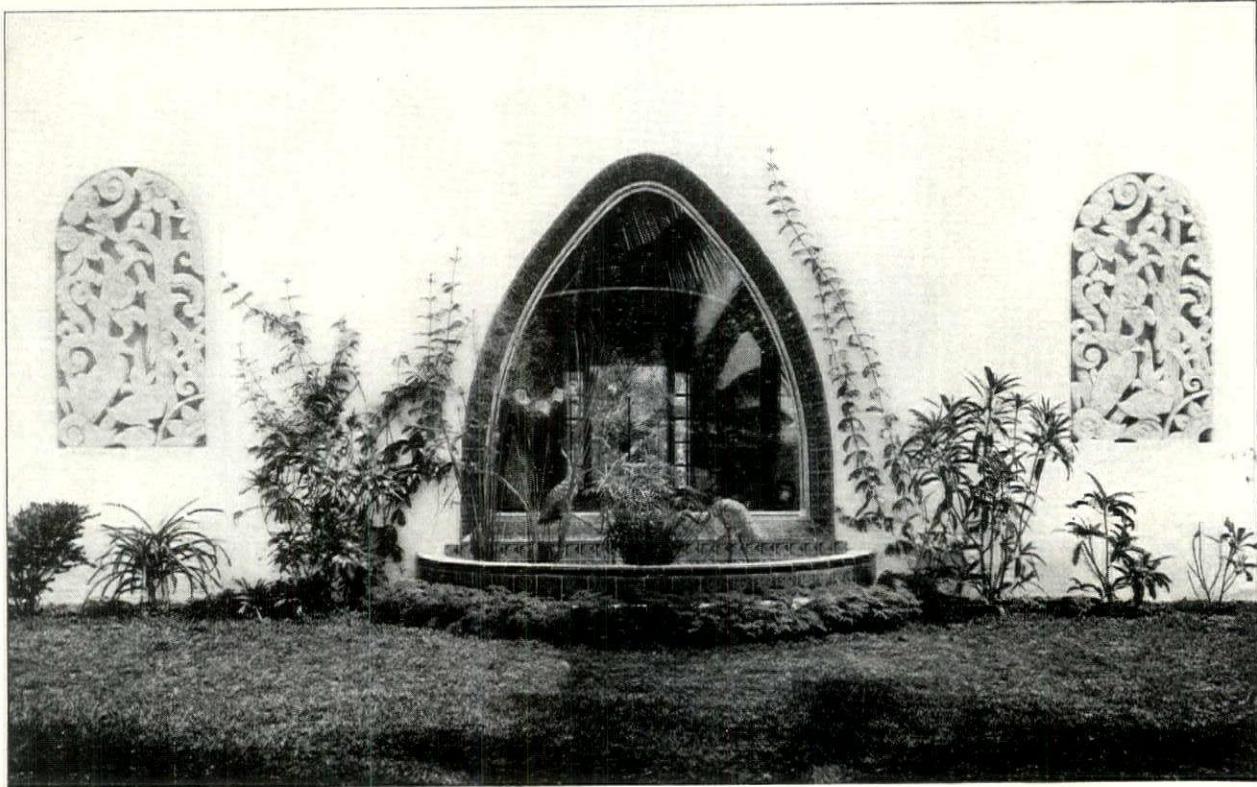
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CANADA'S
MOST TALKED-ABOUT
GIFT SHOP

Wonderful selection of English Bone China. New Dinnerware booklet will be sent on request.

HERBERT S. MILLS
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An Unusual Picture Window Glazed with L-O-F Polished Plate Glass. Note the Glass Doors Across the Room

Residence of
MR. and MRS. PAUL H. OCHILTREE
2655 Pine Tree Drive
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GLASS... The brilliantly beautiful building material that is the

keynote of modern design. Now generously used as a decorative medium for expressing the

many moods and phases of a new era in gracious living as well as for purely utilitarian

purposes. You see it in bigger, more numerous windows . . . in a greater profusion of mirrors

. . . in screens, panels, table tops and almost numberless other instances of its modern

adaptation. Ask your architect or decorator. Libbey-Owens-Ford Glass Company, Toledo, Ohio.

L I B B E Y • O W E N S • F O R D

 Q U A L I T Y G L A S S



Allen Saalburg

Lighting this gracious Georgian Living room is the Yorktown ceiling fixture, \$42.00, and the Pembroke bracket, \$20.00. Chase Georgian Lamps: The Victor Hugo, on desk, \$23.50. Base only, \$15.00. The Chippendale, \$32.00. Base only, \$20.00. The paired Wedgwood lamps on the mantel, \$16.60 each. Base only, \$10.00 each. The Paddington floor lamp, \$46.50. Base only, \$30.00. The Princess Anne, on the table, \$43.00. Base only, \$25.00.

Your home can be as beautifully lighted as this one

At last—you can have beautiful lighting fixtures and lamps that really harmonize with the furnishings of your home, that are correctly designed and finished, yet are not expensive.

Haven't you been putting up with ugly, old-fashioned fixtures simply because nice looking ones at reasonable prices were impossible to find? You need not any longer—for Chase has produced lighting fixtures and lamps for every important period of architecture and decoration.

Now "doing over" the lighting of any room, or your entire home, is as easy and inexpensive as changing your curtains or wall paper. The old fixtures are quickly detached and in their place go the new Chase brackets and ceiling fixtures.

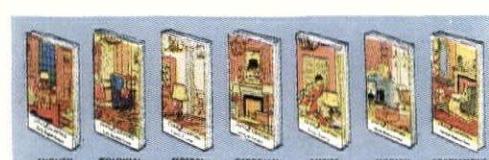
Chase fixtures and lamps are so inexpensive, too! Charming sconces and brackets from \$3.25 to \$20.00. Lovely ceiling fixtures from \$2.75 to \$50.00. Quaint lanterns from \$8.25 to \$38.00. And to harmonize with your new fixtures, Chase makes

beautiful table and floor lamps priced from \$4.50 to \$59.50.

If your home is Colonial you will be interested in the many attractive fixtures and lamps Chase offers in the Early American, Federal, and Georgian periods. Chase Lighting includes Early English brackets, lanterns and ceiling fixtures. Also complete groups of smart fixtures and lamps for Empire rooms, and Classic Modern homes.

In the living room shown above, a few of the many attractive Chase Georgian Fixtures and Lamps are shown. Below you see four Chase fixtures from other periods. But to really know how beautiful and inexpensive all Chase Fixtures are let us send you the seven Period Folders offered below. They're free! Ask, also, for a folder explaining how you can "refixture" for a little down and a little each month. Chase Brass & Copper Co., Incorporated. Subsidiary of Kennecott Copper Corporation. Lighting Fixture & Lamp Division, Dept. H-3, 10 East 40th St., New York City.

Free! Beautiful Lamp & Fixture Folders
Whether you are remodeling, redecorating building, or refurnishing, write for these illustrated Folders showing all Chase Fixtures and Lamps for each period. They're free! Write us at Chase Tower, Dept. H-3, 10 East 40th Street, New York.



Refixture on the Chase Time-Payment Plan. For a little down and a little each month you can now have beautiful new fixtures in your living room or throughout your home. Write us for name of nearest Chase Fixture Dealer and Chase Refixturing Partial Payment Plan.

Classic Modern



CHASE LIGHTING
FIXTURES and LAMPS

Chase Fixtures are sold by authorized dealers in leading cities. Chase Lamps are sold by department stores, gift and





Walls of sparkling White Carrara, piquantly set off by panels of fluted Gray Carrara and Black Carrara base trim, impart original and distinctive beauty to this modern bathroom. These walls will remain lovely year after year, will always be sanitary, easy to clean.

You've asked these Questions about CARRARA WALLS for Bathrooms

Here are the Answers



- Q. In what colors is Carrara Structural Glass available?
A. Black . . . White . . . Gray . . . Jade . . . Ivory.
- Q. Are Carrara Walls really better-looking than walls of other materials?
A. Yes. The polished, reflective surfaces of Carrara Walls give unusual depth of beauty to wall surfaces and add a feeling of luxurious spaciousness to a room.
- Q. How long will a Carrara bathroom or kitchen retain its good looks?
A. Almost indefinitely. For Carrara Walls do not check, craze, stain, change color or absorb odors. They are impervious to all oils, pencil marks, grease, grime, etc.
- Q. How do you keep Carrara Walls clean?
A. Very simply. All they require is an occasional wiping with a damp cloth.
- Q. Is it a very messy job to remodel a bathroom or kitchen with walls of Carrara Structural Glass?
A. No. In most cases, Carrara Walls can be put on right over your present walls, thus sparing you much of the litter and disorder which usually accompany remodeling with other materials.
- Q. How long does it take to remodel a room with Carrara?
A. A very short time. For the average bathroom or kitchen, a few days ordinarily suffice.
- Q. Are Carrara Walls for bathroom or kitchen a luxury which the owner of a modest home cannot afford?
A. No. The introduction of new residential thicknesses of Carrara has made the cost far lower than formerly. Considering the greater utility and beauty of Carrara Walls, their cost is extremely reasonable.

A new folder showing illustrations of typical Carrara bathrooms and kitchens will give you interesting and detailed information. Write for it. Pittsburgh Plate Glass Company, 2230 Grant Building, Pittsburgh, Pa.

CARRARA

The modern structural glass



silvery surfaces ...



*that reflect nothing
but smiles!*

ARE smiles seldom seen in your kitchen? Then modernize with Monel Metal. We guarantee an epidemic of smiles.

Admiring smiles — from friends to whom you show your lovely line-up of *matched* equipment in Monel Metal. What a change from the old fashioned kitchen furnished in hit-or-miss style (which always *missed* being attractive).

Cheerful smiles! And you're the one who smiles them. Because these smooth surfaces are so easy to clean. And so hard to stain. Because cabinet, sink and range are all at the same comfortable, back-saving height from the floor. Finally, because Monel Metal's bright cheerfulness is contagious. You think pleasanter thoughts while you work.

Wise smiles! You'll see these on your hus-

band's face. He knows that this modern metal cannot rust—cannot crack—cannot chip. He knows that it wears on and on, because there's nothing to wear off. No plating — solid metal through and through! He knows that he has made a sound investment...in kitchen equipment that will never need to be replaced.

* * * * *

So much for smiles. Now we'll show you what wonderful mind-readers we are. "Yes, Monel Metal is frightfully attractive," you've been saying to yourself, "but it must be frightfully expensive."

Lots of things to admire in this all-Monel Metal* kitchen with its "Straitline" Sink and Monel-topped cabinet. Particularly notable is the new General Electric Imperial Range, with top and aviation-type control panel of Monel Metal. Other remarkable features are its built-in Telechron clock and timer, two ovens with automatic electric lighting, and Inconel Calrod heating units. Ray Patten designed this range.

*Reg. U. S. Pat. Off.

If we're right in our mind reading, then you're wrong in your thought. Monel Metal equipment starts at \$19.50. In case you'd like to know where it ends, we have provided a coupon for your name and address.

NOTE TO MANUFACTURERS: Nobody ever thought of a kitchen sink as beautiful—until Monel Metal made it so. Perhaps this modern metal can do the same thing for one of your products—make it better-looking, longer-lasting and more salable. Consistent advertising has established Monel Metal as one of the best known trade names in America—has created universal demand for articles of Monel Metal. Write today for details of the cooperation available to manufacturers who use Monel Metal.



The International Nickel Company, Inc.
73 Wall Street, New York, N. Y.

Please send me further information on Monel Metal kitchen equipment.

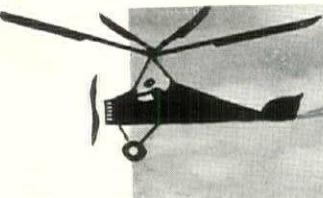


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Arrowhead Springs

Arrowhead Springs Hotel. All sports. Reasonable rates. New health rewards your visit in this restful, charming, modern Spa.

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The Ahwahnee. No California visit is complete without Yosemite—and the colorful Ahwahnee. Open all year. American Plan, \$10 to \$12.

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The Broadmoor. At the foot of Pike's Peak. The aristocrat of Resort Hotels. Fireproof. Open the year round.

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Brown Palace Hotel. Where service and cuisine carry forward old traditions of Western hospitality. Appointments strictly modern. Rates moderate.

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Boxwood Manor. Lovely inn on New England coast between New Haven & New London. Enchanting gardens. Golf, saddle-horses, ocean bathing. D.O.W.S.

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M'Fingal Inn. On a charming hilltop in lovely Litchfield County. Comfortable rooms; excellent table, homelike atmosphere. Golf, saddle-horses. Always open.

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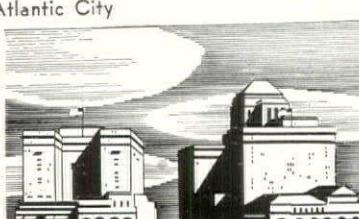
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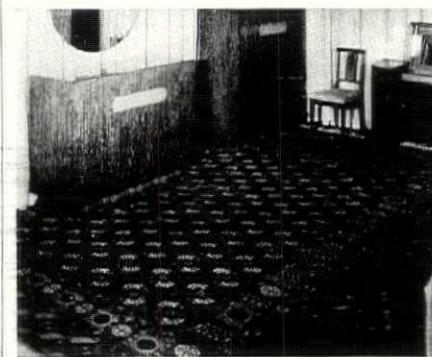
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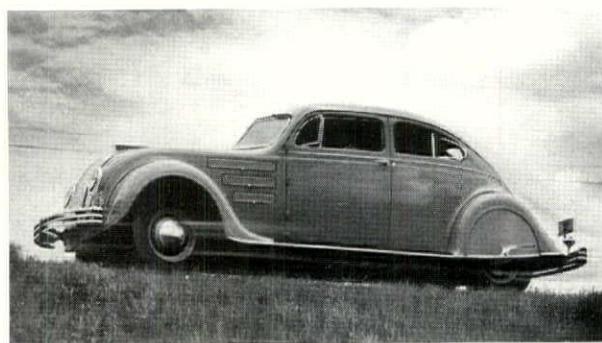
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WHAT'S WHAT IN HOUSE & GARDEN

Contents for September, 1934

HOUSE & GARDEN

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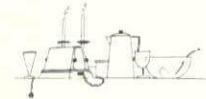
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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

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■ Our editorial snoopers are forever prowling about among the shops seeking what they may devour, and it's amazing how many new utensils, decoration items and interesting doodads they unearth. So many have come to light lately that we've made up a special assemblage of them which appears on pages 66 and 67



■ Speaking of useful oddities, let us point a polite finger at the wallpaper being hung by the gentleman immediately above these words. It's from a place where they take any personal sort of design you fancy—stuffed fish, Pansies for Thoughts, lithographs or whatever—and make it up in small sheets which even a child can paste on the wall. See pages 60 and 61

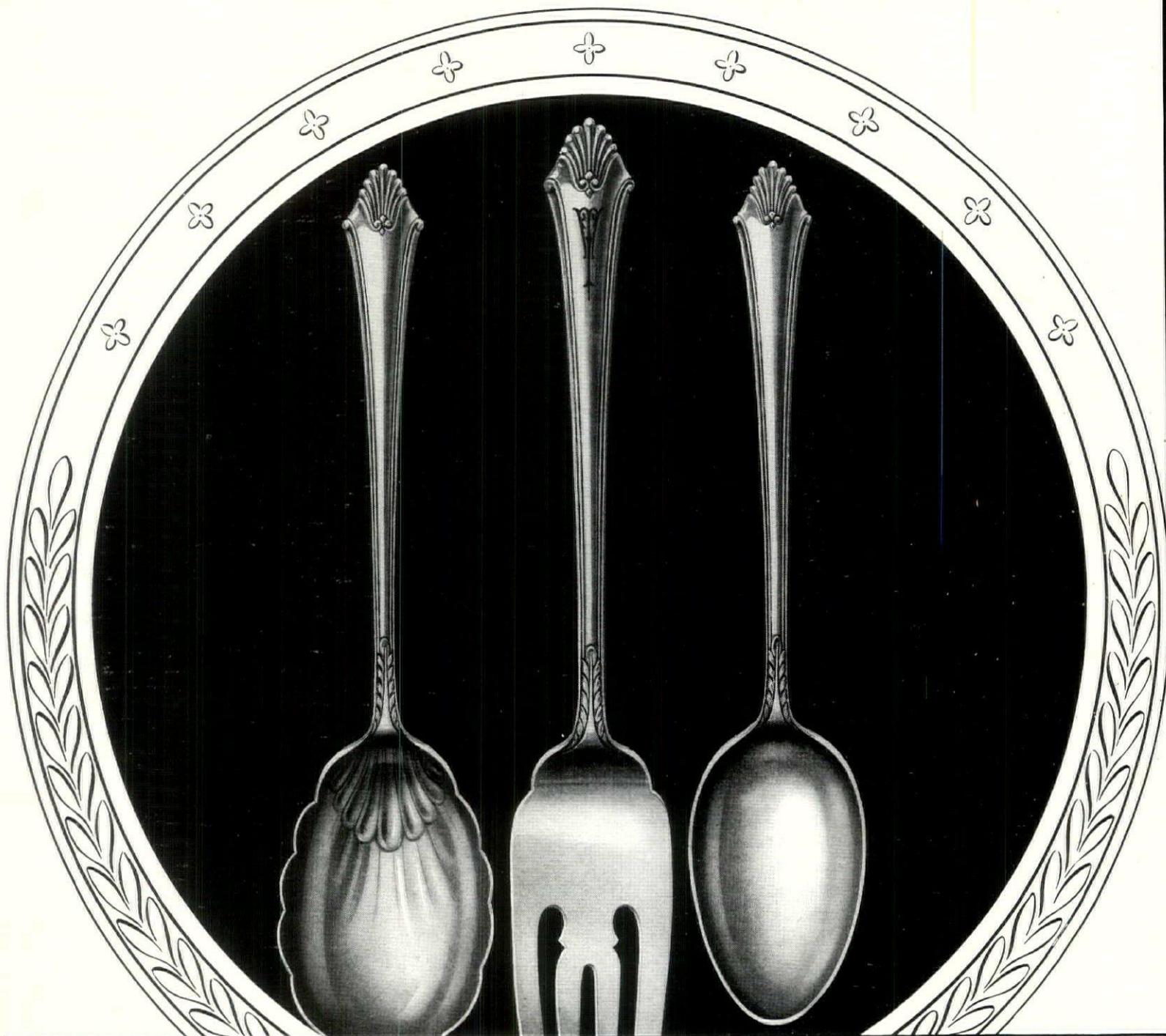


■ Except for the Contents Page, the Gardener's Calendar is just about the oldest living inhabitant of House & Garden. We started it away back befo' de Wah—a funny looking old thing all decorated up with the signs of the Zodiac "an' the like o' thet," as Old Doc Lemmon would say. Lately we've changed its form, but so many readers have asked for the earlier arrangement, which they liked to clip out and save, that we've gone back to it with slight modifications and additions



■ Find a gardener who really knows how and when to prune evergreens, and you'd qualify as a discoverer of Great Auks and living dinosaurs. What we mean is, such people are extremely few and exceedingly far between. That is why we asked Charles Middeleer, who is by way of being a first-class nurseryman himself, to tell the real facts on pages 40 and 41





LATE GEORGIAN

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OLD ENGLAND and the simplicity of COLONIAL AMERICA*

LATE GEORGIAN . . . the new pattern in sterling by Gorham . . . is rich with the beauty of line, the weight, the balance and finish that delighted the festive boards of Old England when dining was the principal pleasure of the day. To this ornate richness we have brought the beautiful simplicity that marked the home life of Colonial America. The result . . . Late Georgian . . . a pattern that symbolizes the best taste of the Old World and the

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THE BULLETIN BOARD



ESKIMO HERAFTER. In these hot days, after endless tramping around gardens that Loving Readers assure us we simply *must* see, and equally long hours judging flowers beneath breathless exhibition tents at country flower shows, we console ourselves with the realization that the Eskimos, at least, don't have flower shows and garden contests. Some summer we are going to leave gardens flat and gnaw blubber with these gentlemen of the far north.

There are also times when, after seeing too many gardens and too many flowers, we realize how vast is our ignorance concerning them. We are like the woman who, on being asked to join the garden club, replied that she didn't think she ought to, because the only botanical names she knew were *Aurora Borealis* and *Delirium Tremens*.

SOLEMN NOTE ON SILVER. One of these days we are going to crawl off by ourselves, far from jangling telephones and advertising men and unfortunate authors, to devote a solid hour trying to learn what bi-metalism means. So far it reminds us of a lion that has gone wrong with a zebra that did likewise. Anyhow, we are assured that the recent bi-metalism cavoring of the Government will make your silver spoons much more valuable because the aforesaid Government controls all the silver. In factories where they make silverware, the workmen have to pick up the scraps, just as they do in the paper-works where they make paper for money. So you can't bite a hole in a fork any more and get away with it. You will be biting F. D. R. himself or Ray Tugwell or some other of the Ph. D.'s at Washington.



BLADES. And while we are on this subject of silver we might whisper to you a great trade secret: manufacturers of knives are now considering the blade as part of the design. We thought they always did. That just shows how ignorant some editors can be. It seems that most of the knife manufacturers buy their blades in quantity and then hire a designer to make a new pattern for the handle. You and I, when we went to buy a dozen new knives were buying a dozen new handles. Now, the blade and the handle are going to be wedged legally and the two made as one. The result will probably be a better design, because the designers will stop trying to "improve" the perfection of the past.

DRAWBRIDGE UP-TO-DATE. A modern version of the moat and drawbridge has been put to good use by a lady of our acquaintance who built a week-end place quite distant from other

habitations. Instead of the usual staircase to the second floor, where her bedroom is located, she has a skeleton stair that folds to the ceiling when not in use. At bedtime she climbs the stair—and then simply pulls it up after her and is safe.

TEXAS FLOWER CITIES. To the collection we are making of cities that have adopted special flowers, we now add three from Texas. Fort Worth is generously planting the Red Bud. Amarillo has chosen the Lilac, San Antonio will make its streets and front yards glorious with Crepe Myrtle. The State Highway Department is cooperating with these cities and planting the approaches to them. It would be wonderful if travelers, instead of staring at ugly billboards advertising the local hotel, garage and laundry, could know when they were approaching a particular city by the flowers, trees and shrubs planted on the roads leading to it.

VICTORIANS. One of the best epitomes of Victorians and their taste is found in a recent book by Dion Clayton Calthrop called *English Dress From Victoria to George V.*:

"These people wanted display and saw that they got it. They demanded heavy things, their money's worth. They demanded large anecdotal pictures by Royal Academicians; they demanded heavy meals, heavy curtains, thick carpets, plush rep, velvet pile, slabs of carved mahogany furniture, lumps of brass and marble, heavy jewellery for their wives, hefty tie-pins and rings for themselves; books bound in Morocco leather, heavy cut glass, awful chiffoniers, what-nots, occasional tables, horsehair-covered sofas, and conservatories with stained glass in them. And what they wanted they got. And they grew to look heavy and solid themselves."

DOMINATING COLONIAL. Ask any three hundred up-to-date Americans what kind of house they would build if they were going to build a house and almost invariably the dominant choice would be Colonial, either the stately Georgian type or the more rural Early American. Despite the wide publicity that has been given Modernist architecture, the average American is reluctant to adopt it when he is making an investment in a home. His race roots go a little deeper than the day before yesterday.

BUZZ SAWS. The ingenuity of *homo sapiens* when he comes to fashion a home out of a tumble-down shack is just one of those displays of intelligence that supports our belief in the human race. In the north woods a visionary purchaser bought an old sawmill. Most of the machinery had been hauled out, but there was an assortment of old circular saws standing about. From one of these he made a dining-table top by covering the toothed rim with a band of copper. Another he cut in half and used for a hearth.

GARDENING CLOTHES FOR LADIES. One of our favorite authors is Sarah Josepha Hale. For almost half a century she edited *Godey's Lady's Book*, wrote poems and generally sustained her existence worthily.

Among Mrs. Hale's various writings was an article that appeared in the March, 1871, issue of *The Horticulturist*. She called it: "Among the Flowers; or Gardening For Ladies." From those pages of wisdom we cull these simple and seemly thoughts on how the aforesaid lady should be garbed while pursuing her horticultural hobby:

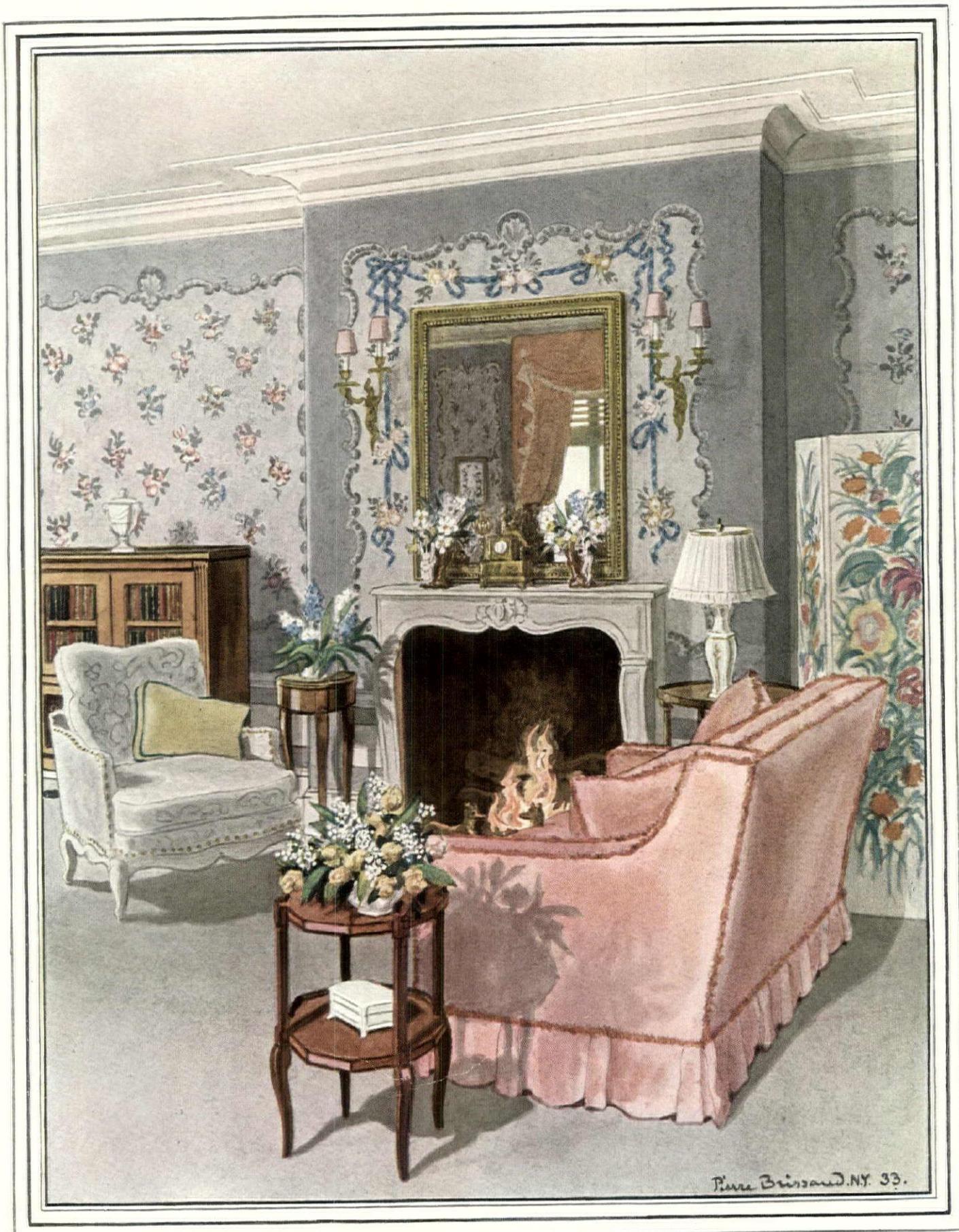
"Every lady who looks for success in gardening will provide herself with a proper dress for outdoor work—garments which, while allowing freedom of movement to every limb, will afford sufficient protection from the weather, are not injured by dust, mud, or sunshine, and can withstand frequent contact with stump and stake, and brush and briar. Trains, panniers, flounces and peplums are inadmissible. Nothing but a plain, round, one-skirted dress, made rather short, and no sashes, no bretelles, and no Lady Douglass sleeves—only a neat fitting waist, loosely belted, and coat sleeves. A broad-brimmed hat, a pair of rubber or buckskin gloves, and thick leather shoes or boots—without heels—should complete the costume. There need not be wanting a simple, white linen collar and cuffs, with a plain brooch and buttons, or a fastening of pretty ribbon, and the suit is as becoming as it is serviceable. Then, with borax water to remove all soil and stains, and to heal all scratches or chafes, she is prepared to take gardening matters comfortably and easy."

NOVELTIES IN TREES. It was recently our good fortune to be taken behind the scenes of the Rochester parks, those seventeen hundred acres of beauty in which is tucked away an amazing number of tree forms which, if professional nurserymen could ever be induced to take them up, would set the gardening world a-chatter. What would you say, for instance, about a Norway Maple that grows in the shape of a slender pyramid, or an Elm almost as spire-like as a Lombardy Poplar. Mere highlights, these, upon the vast tree wealth which the parks contain. One of these days, perhaps, professional growers will realize the opportunity that is theirs.

RISE AND FALL OF BOUTONNIÈRES. Something, it seems, has gone wrong with the button-hole flower business. It isn't what it used to be and florists are wondering what they can do to revive an expiring custom. It started 'way back in the middle period of Our Gracious Queen. A man, before he started for business, went into the garden and plucked himself a boutonnière of mixed flowers—a Rose, a sprig of Maiden Hair Fern, a piece of Forget-me-Not. This, before he left the house, his wife inspected, just as wives today inspect husbands to see if they have a clean handkerchief. Sometimes his loving wife made it for him and laid it beside his place at the breakfast table. Then came the Parma Violet period, with the Geranium, the Lily of the Valley and the Chrysanthemum following according to season. In England and America men of means who grew Orchids pinned a *Cypripedium* or an *Odontoglossum* to their lapels before going to the office. Today a dandy or two will venture out with a Gardenia, and there are still a few old-fashioned gentlemen who drop into a florist's on their way workward to buy their matutinal carnation.

It was a swell habit. Why not revive it?

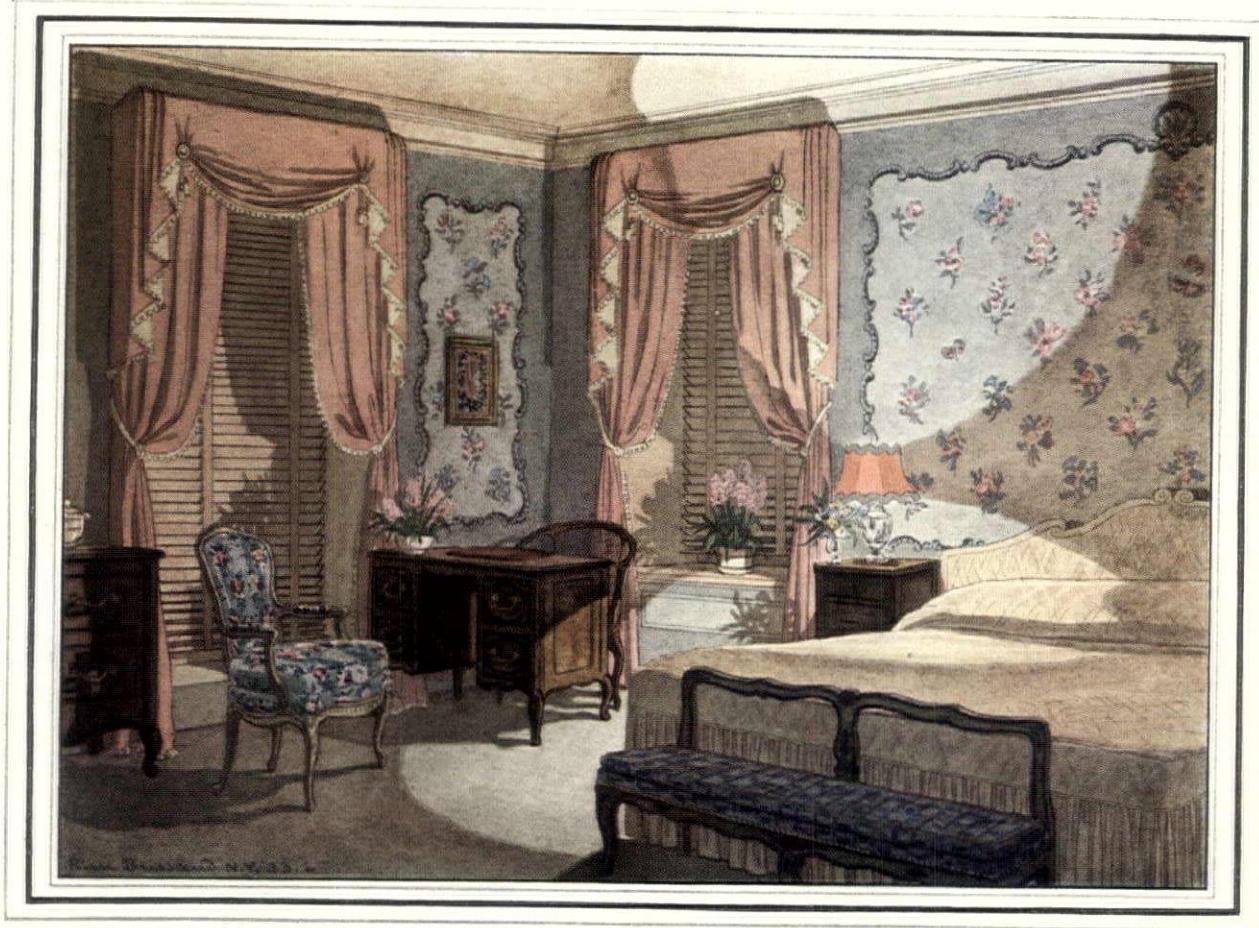




Pierre Brissaud, N.Y. 33.

Pink, white and soft gray for repose

FROM a French country house was caught the inspiration for the New York bedroom of Mrs. William Hale Harkness, decorated by Thedlow and pictured on this and the opposite page by Pierre Brissaud. The walls are covered with a modern adaptation of French 18th Century floral wall decorations, painted by Jessie L. Rummel. Around the Louis XVI mirror above the fireplace a plaid ribbon is knotted with flowers



Ten decorators in search of an ideal bedroom

A BEDROOM has to meet the most difficult moods of the day, moods closer to the surface than those encountered in other rooms of the house. A bedroom, meeting the requirements of a tired mind and body at night, must be reposeful. It must be cheerful in the morning. It is a very personal room and it should convey some atmosphere of luxury. Dining rooms and living rooms and libraries are rooms you face the world with; in bedrooms you face yourself.

Because of these subtle and insistent requirements, the selection of a color scheme and furnishings for a bedroom is no easy matter. There are as many possible variations as there are people. On these pages we picture a number of them and, to make the suggestions even more helpful to its readers, House & Garden has asked a number of decorators (all members of the American Institute of Decorators, by the way) in different parts of the country to write down their notions of what the ideal bedroom should be like.

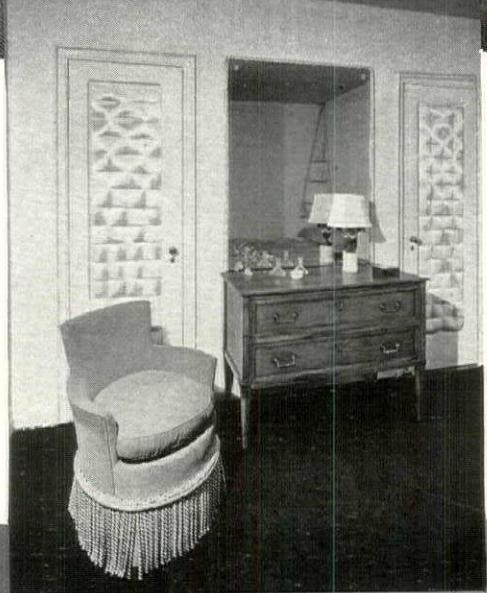
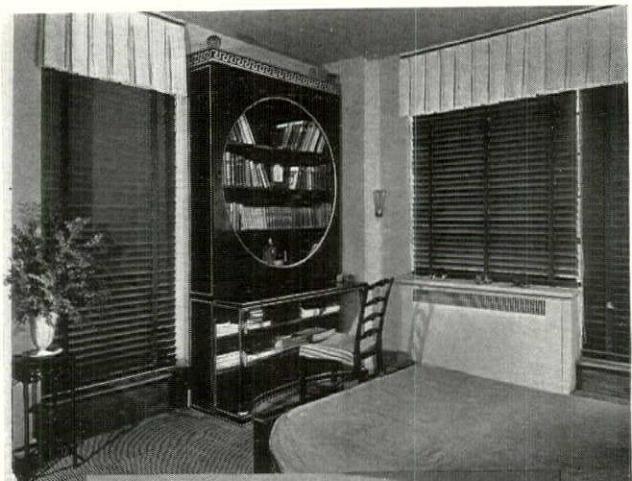
We start with the bedroom of Mrs. William Hale Harkness in her New York home, of which Thedlow was decorator. The walls are a modern adaptation of a French 18th Century floral wall decoration painted in oil on canvas by Jessie L. Rummel. It is the sort of wall-covering one finds in French and Italian country houses. The walls are divided into large, simple panels by borders of scrolls within which are scattered butterflies and flowers. Over the mantel, a swag of plaid ribbon with flowers knotted into it surrounds the antique Louis XVI mirror.

The color scheme is a combination of gray, pink and white. Curtains of beige pink taffeta are looped back with white silk fringe. The rug is a soft gray Chenille. A sofa is covered in

pink antique satin with crinkled moss fringe in the seams, and a bergère is covered in dull textured white damask, while painted armchairs are upholstered in old flowered chintz. Night tables bear crystal lamps with shell pink taffeta shades. Other lamps are gold and white with white taffeta shades. From an old manuscript was taken the design for the quilted satin bedspread. The furniture in this room is mainly antique, many of the pieces bearing the signature of their 18th Century French designers.

The guest room in the same house is contrastingly English. Its simple formality and charm are due, in some measure, to the use of a mellow old chintz which not only gives the color scheme, but also forms a lovely background against which glows the richness of antique mahogany furniture. The curtains are made of the old chintz with its pink lattice design on creamy white background. They are held back by brass tie-backs with white porcelain lilies. The long, white, hand-fluted organdy curtains are crossed very full over the windows. The beds, draped in the chintz, are taken from a design found in an old English manuscript. They are painted off-white with cool, green tendrils winding up the posts. An additional note of color is added by the green and dark red leaf design on the tester. The bedspreads are antique tambour embroidered curtains. Gleaming cherry red satin on the tufted chaise longue with its draped valance, vividly intensified against a gray-brown carpet, adds a delightful and piquant touch to the entire room. The walls are cream with white trim.

The dressing table is cleverly made up of a shield-shaped shaving mirror placed on what is really a small sofa table. The tiny stool boasts its original needlepoint. A pair of low



chests is used as bedside tables, and a two-tiered dumbwaiter makes a useful chaise longue table. All are fine antiques of the 18th Century. So are the accessories used here, the urn lamps of white, green and rubbed gold with white taffeta shades on the bedside tables, and the bits of old Bristol and Chelsea ornaments.

So much for two superb bedrooms by Thedlow of New York. Now let's turn to color schemes suggested by Jeanne Henkel of Detroit. In order to help visualize these two rooms, we will tabulate her suggestions. The first is a bedroom for a grown-up, in dove gray and lime.

The color scheme is worked out as follows—Walls, light dove gray; woodwork, dove-gray, darker than walls though lighter than the ground of the percale; ceiling, white; floor, medium tone of rose-aubergine carpet. Furniture, Louis XVI in old walnut and pear wood; under-curtains, flesh gauze; over-curtains, dove-gray ground percale with blue and rose in the drawing; bedspreads, lime taffeta (preferably dull).

A large bergère is to be upholstered in quilted percale.

THE two bedrooms on this page are in the New York apartment of Harry Rodman, the top being the owner's, with white walls, black carpet and red Venetian blinds. Other views are of a feminine room in pink and silver. Tufted satin doors. Empire Exchange, decorators



Other upholstery in glazed silver and white Fortuny. Lighting fixtures should accent crystal. Accessories, as pillows in bergeré, etc., in dull fabric of the rose-aubergine hue.

Mrs. Henkel's second suggestion is for a red, white and blue scheme for a boy from nine to fourteen—Walls, vertical hair-line striped paper, white ground; woodwork, white; floor, carpeted in blue, gray and soft red; windows, white Venetian blinds with red tapes. Chintz curtains in leaf design of red and blue on white. Furniture, harewood—harewood bookcase or bookshelves with interior painted red. Bed-cover, dusty blue taped in white. A comfortable chair will be upholstered in white leather. Lighting will be indirect, good reading lamps and accessories in chrome.

RACHEL H. WADE of Pittsburgh suggests a cheerful bedroom for a not so cheerful climate. The walls are painted a quite deep citron yellow. On the ceiling is a lighter shade of the wall color. Baseboard and window and door trims are of gray glass moldings with doors painted cherry red. The floor is entirely covered with plain, deep pile carpet in chartreuse, several shades deeper than the walls. (*Continued on page 76*)

IN THE William Hale Harkness home the guest bedroom, above, is English, contrasting with the owner's which is French. Described in the text. To the right is the modern apartment bedroom of Dr. Fritz Wittles, showing curtains used to enclose the bed. Contempora, decorators



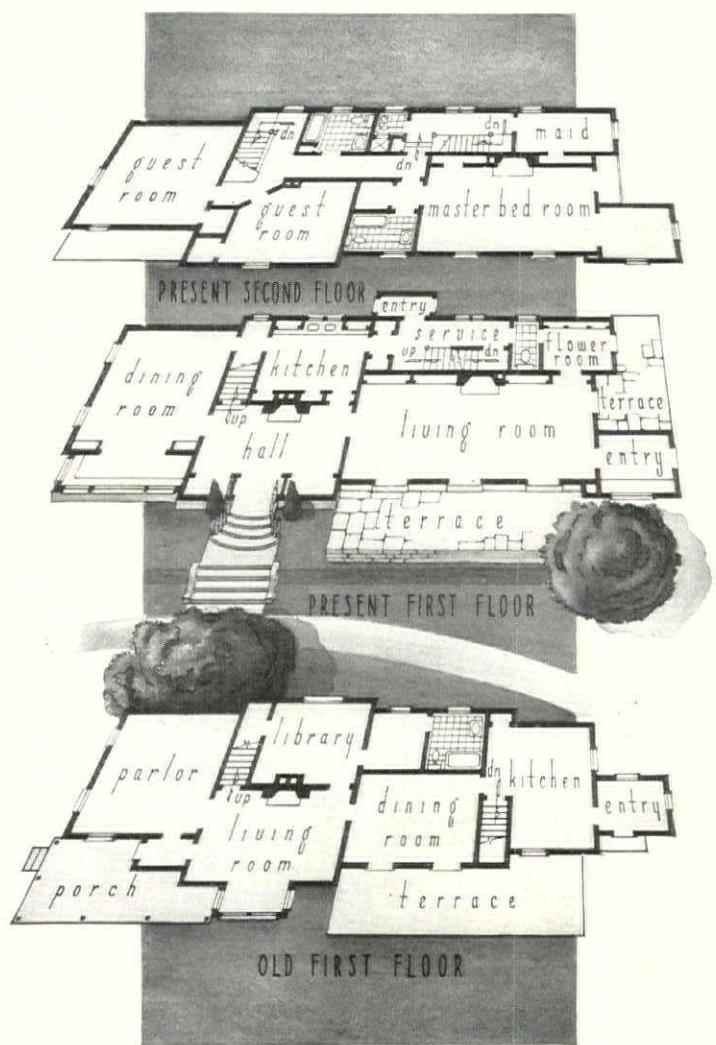
F. S. LINCOLN



FRENCH



VICTORIAN



Victorian yields to French

THE problem here was the transformation of a Victorian house into one of French design, preserving existing old trees and gardens, changing arrangement of rooms to meet modern conditions

Porch, bay window, balcony and ornaments were removed, low rear wing raised, a small tower added to give proper balance, and cream colored stucco applied to the entire structure. The long side facing a broad lawn thus became the main façade

The living room, which had formerly looked upon the street, was moved to the former position of dining room and kitchen. Now it overlooks the lawn and garden

THE small illustration at the top of the opposite page shows the diminutive garden room, inspired by designs on Quimper China. To its right is the Louis XV dining room, previously the parlour. At one end it looks through a conservatory on a charming vista of old trees and a small park

The living room, also Louis XV, is treated very simply, extreme restraint being exercised in choice of detail. The fireplace mantel is in cream and rose marble. Walls are putty color, curtains are faded rose

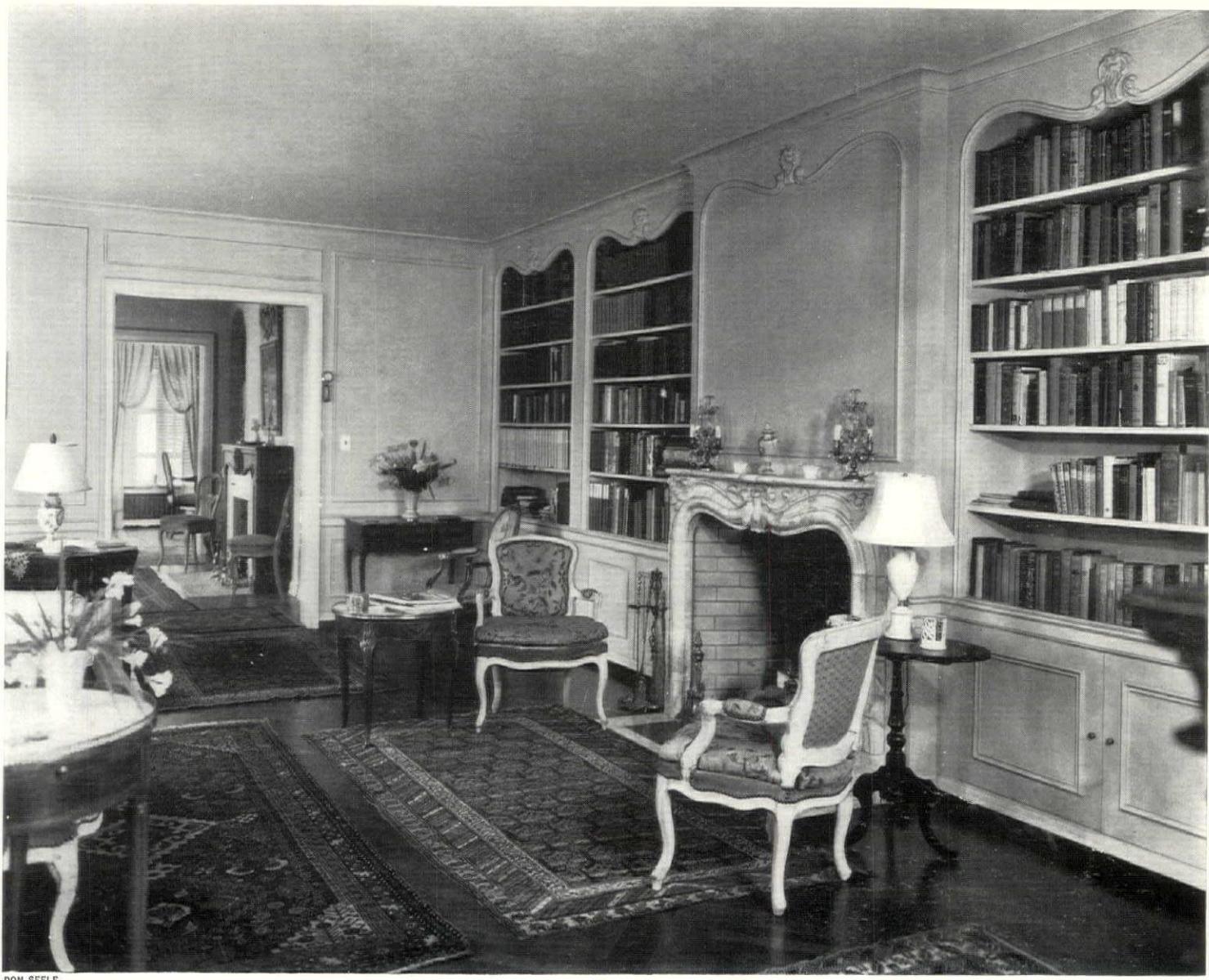
This is the Olean, N. Y., home of Miss Evelyn Moore, of which Metcalf Shaffer was architect



GARDEN ROOM



DINING ROOM



DON SEELE

LIVING ROOM

Heritage in old country houses

By Richardson Wright

RECENTLY I had occasion to trace back the heritage of a country place with which I have been intimately associated for a brief fifteen years. The local historical society said the house was much older than I thought it to be, so the only way to find out was by searching the land office records.

What a complicated and zig-zag course a patch of Connecticut hillside can steer through a century! Volume after volume of records the clerk briskly pulled down from the shelves, tracing those seven acres more or less and the house upon it through a maze of quit claims and mortgages and diverse owners back to the first records of a century ago when some faithful keeper of those huge tomes, quill pen in hand, set down the legal verbiage with many a fine flourish.

Apart from the purely personal curiosity that this pursuit satisfied, it revealed an arresting fact. In one hundred and two years some seventeen different owners had claimed that property—an average of six years per owner.

We like to think old places descended from father to son in unbroken line and that a hectic exchange of property is a habit acquired by Americans only within the past few decades. For a matter of fact, with few exceptions, Americans have bought and sold property with the ease of swapping horses, from the earliest times. The heritage of most old houses is scattered over many men of many names.

YET, as the years increase, so must increase the pride of ownership felt by the purchaser of an old house. He is heir to all the men who have lived in it. Though the notion may be difficult to prove, surely each owner leaves something of himself in an old house when he finally parts with it. An intangible deposit of happiness and grief is laid on the walls, like successive coats of paint.

Through these windows decades of men and women gazed to see the bitterness of winter retreat before the approach of spring, and spring retire before the heat and abundant fields of summer, and summer in turn pass by that gaudy-tinted autumn might take its place. Through them they have gazed in hope and defeat, in peace and in deep perturbation. These walls have heard their laughter and their stifled sobs, and the stairs still creak with the tread of those going slowly up to bed and coming down with a lighter step in the morning. They have caught the shadows of flickering flames from the fireplace, and the soft light of candles, the stronger rays from oil lamps and finally the steady glow of electricity. Paint and paper those walls though we may, yet the deposit of human experience they have witnessed still remains.

IT MIGHT prove interesting, were it possible, to find out why the owners of old houses sold them. Why did Abner St. John in 1832 sell his home to Stephen Gregory? And why Stephen to an Irishman by the name of O'Brien? Did hard times hit Abner? And did Stephen's wife tire of the place? And did Mrs. O'Brien finally convince her husband that the house was too small for their growing family, so he found a purchaser in the widow Castle?

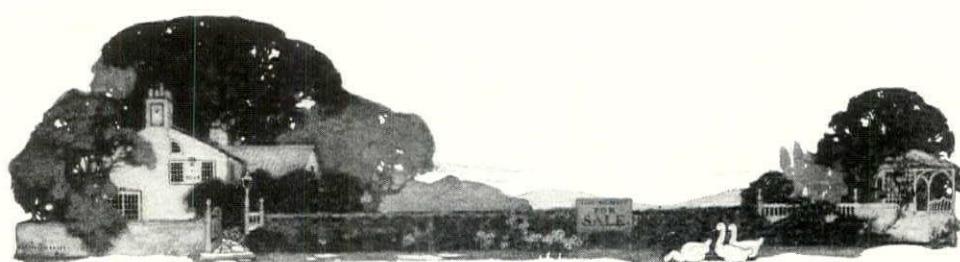
The reasons why men sell their homes and move out are as diverse as the men themselves. There have always been the home-owning men and the men who preferred to dodge ownership. Recently quite a hue and cry has been raised by those whose ambition for a home outstripped their pocket-book. They bought or built more than they needed. They draped mortgages around the place on the specious plea that with the extra money they could make much more in the market. Then the market fell and the nightmare of foreclosure descended. Many others struggled for years to keep the home, and succeeding months of unemployment led to only one end—that it must go. Consequently, the countryside is pock-marked with "For Sale" signs.

TO MANY of these owners in distress the Government is rendering munificent aid. There will be fewer "For Sale" signs six months from now, fewer homes seeking new owners and a new heritage. Perhaps the purpose of the Government is not only to save homes for their present owners but also to make possible that fond belief of properties descending from father to son. If only it could assure stability through one generation, a far-reaching benefit would be effected.

The value of property in this country rises or falls not so much by constant selling and buying as by the fact that this turn-over may bring in undesirable owners. We zone residential districts, but we can't zone the type of owner.

And that thought came to me, as looking through those dusty records, I uncovered the truth of a rumor an old country woman had whispered to me behind her hand. She said that, "for a spell the place was awful run down, because a certain kind of people lived there." Sure enough, the records revealed it. And that, too, was part of the heritage of an old house.

But old houses, like people, can live down an unenviable past. Fresh paint, newly furnished rooms, the grounds spruced up and a garden made—by these simple means are they started on their new heritage.





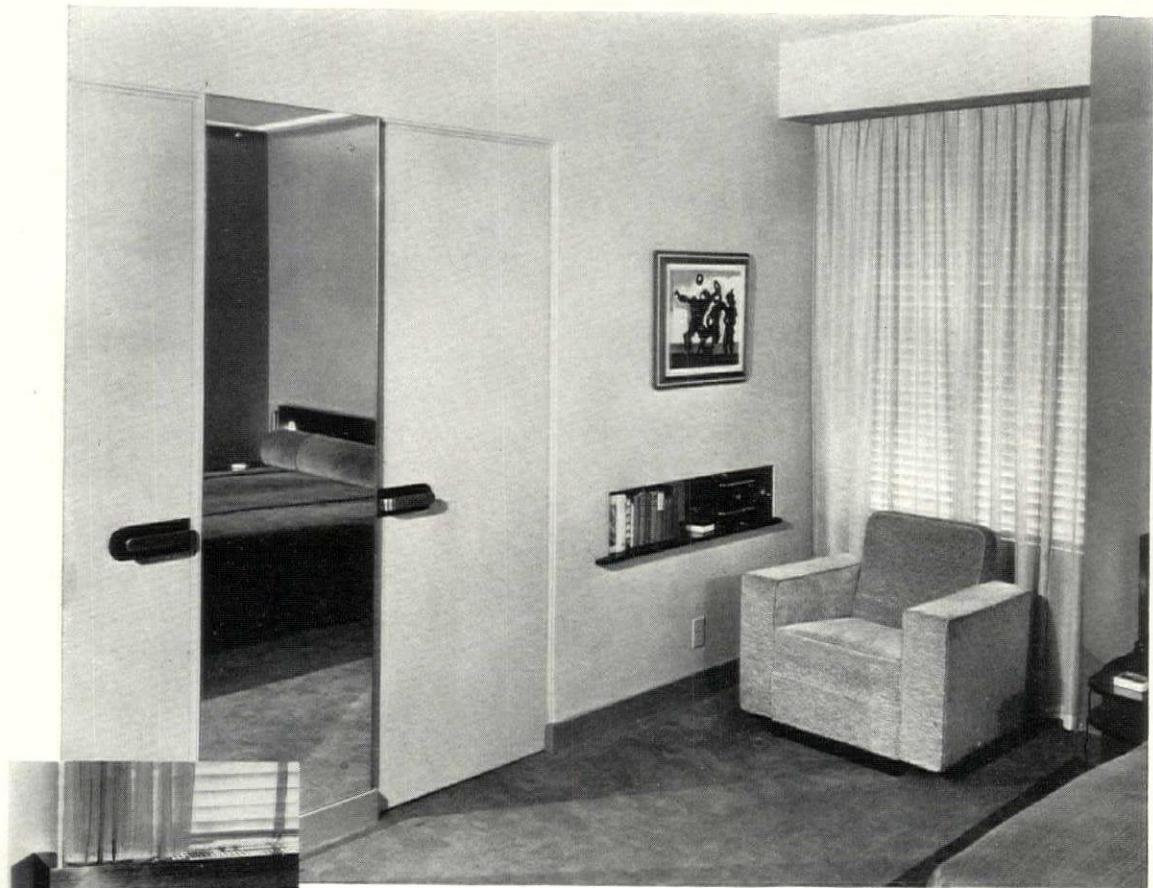
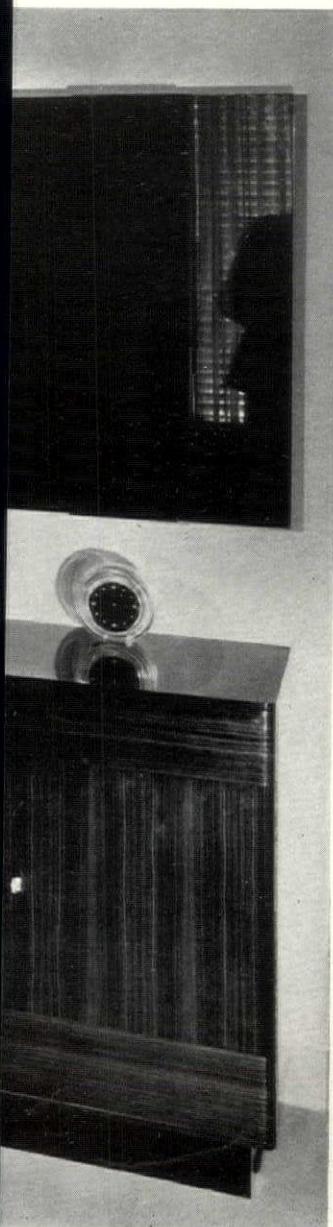
NYHOLM · PHILLIPS

IN THE New York home of Mrs. Robert Schey a powder room also catches the guest overflow. One wall is hung in raw silk and the other papered with white swags. The cobalt blue floor picks up colors of a Chinese rug. Covers on white beds are the same blue. A Directoire bench is in white satin with red moss fringe. Empire Exchange were the decorators.

The mirror reflects a guest room



G. W. HARTING



NYHOLM - PHILLIPS

**Two apartments in masculine taste
present the extremes of decoration**



THE modern apartment of D. H. Silberberg, in New York, has walls of light beige with carpets and curtains to match. Furniture is Macassar ebony with stainless steel handles. Sofa is covered in cotton rep dyed to match the ebony. Large chairs are upholstered in beige corded chenille. A radiator enclosure is shown in the small illustration to left, above. Robert Heller, Inc., decorators

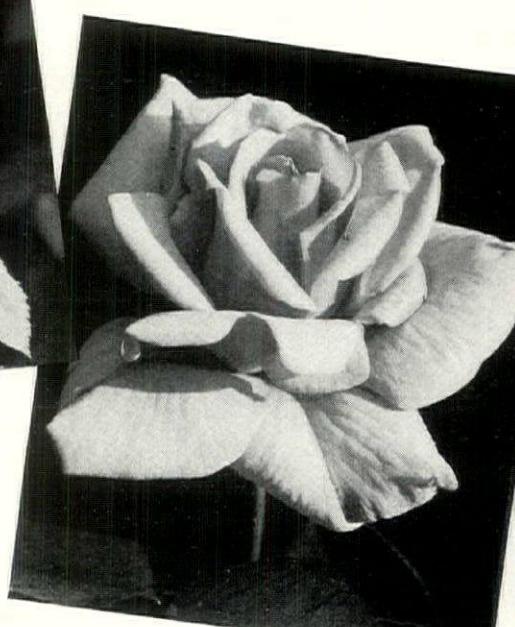
IN EXTREME contrast to the apartment above is the New York living room of Norman E. Coe, at left. Here the theme is traditional, with furniture and decorations an interesting miscellany of styles and periods. Walls are rough plaster, whitewashed; ceiling is the same. Floor and woodwork are dark oak. Over the fine mantel is a Georgian mirror, and above this hangs a splendid Hogarth



MRS. ERSKINE PEMBROKE THOM IN FOREGROUND



MRS. HENRY BOWLES



EDITH NELLIE PERKINS



MRS. HENRY MORSE

THE ROSE, as always, today is marching on to fresh heights of merit. Form, color, freedom and duration of bloom, hardiness and habit of growth—among these characteristics the breeders are constantly striving for improvement. On these pages are portraits of some of the more recent varieties that especially deserve favorable attention

Notes and comments on the newer Roses

By J. Horace McFarland

WHAT is a "new" Rose—or an "old" Rose, for that matter?

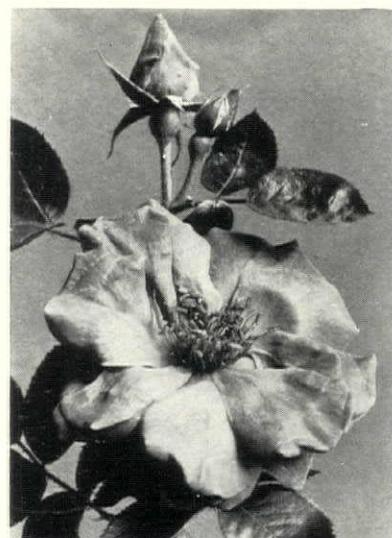
Between the first crude automobile I owned twenty years ago and the swift, silent, smooth transportation today's motor gives me, I can readily note the difference. But the newest yet unnamed candidate for Rose favor has no sweeter odor, no finer petals, and no more human appeal than the old Hermosa of 1840, or the seldom seen flowers of the Damask and Gallica varieties whose origin is lost in the mists of a thousand years.

Newness, then, is a fashion, a change, and we hope a development. The up-to-the-minute Roses of 1934 are different, some of them in color, in color arrangement and in variety of certain presently desirable characters. Some classes are of more persistent blooming habit, as are the Polyanthas and entirely too few of the overdone Hybrid Teas. Some hardy climbers are said to be recurrent or "everblooming," and the last quarter century has fixed in this increasingly important group varieties with larger flowers of better and more varied colors than in earlier days.

For a candid look at the Roses that are in the public eye and in the private gardens far beyond their deserving, the Hybrid Teas, we may discuss primarily those in the dominant colors, qualified by other ele-

ments of desirability. In doing this I check my own experience at Breeze Hill with many hundreds of the newer Roses against that unique report, entitled "Proof of the Pudding 1934," which summarizes in the American Rose Annual of that date the brutally candid statements of forty-nine members, scattered from the Atlantic to the Pacific, from Canada to Texas, concerning the 249 Rose varieties that are critically grown and observed.

"Gentlemen prefer blondes," wrote a Rose critic several years ago, to excuse his garden of yellow Roses. He might just as well have doubled on the sex preference, for there is no difficulty in noting, as hundreds of visitors pass through the Breeze Hill Rose gardens, that it is the yellow, apricot, orange hues to which the female of the species also turns. What then are the best among the newer yellow Roses, in the light of these experiences? My answer will certainly not be agreed with by many capable observers, but it is my honest best. Excluding, because it began its controversial career a half generation ago, the tantalizing Souvenir de Claudius Pernet, let me propose for today's golden honors Mrs. Erskine Pembroke Thom of Pernet parentage, and Mrs. Pierre S. DuPont, which brings the important Ophelia strain into the circulation. Both are beautiful, bloomful, en-



REVEIL DIJONNAIS

ergetic, fragrant. The latter seems to have a bit more color persistence, and as seen in solid beds this blooming season has been strikingly beautiful.

Challenging these standards of color are President Charles Hain (misnamed Amelia Earhart), Soeur Therese, and Roslyn. This 1934 summer brought to Breeze Hill prominence a 1930 Bobbie (Edinburgh) Rose, Buttercup, which seems a strong contender in the yellow class. The Talisman sport, Souvenir, must not be overlooked, for it has color persistence and good bloom habit. At least a dozen other yellow Roses seem to be just around the corner.

Of lighter yellow shade, the notable Australian Golden Dawn is yet the leader, I think, and in its own class is unchallenged. The dainty, near-white Sir Henry Segrave is very lovely with its long buds, and Lucie Marie has its own fine and somewhat variable color quality. Just ahead for next year is the very (Continued on page 70)



MRS. SAM McGREDY



GOLDEN MOSS



MME. NICOLAS AUSSER



BRUEHL-BOURGES PHOTOS

New Daffodils beside the still waters

LATE years have brought to the Narcissus tribe a wealth of improvement which makes it more than ever the outstanding spring flower family. These finer new varieties are seen best when, as here, they are planted in bold groups above some clear water mirror which duplicates their images. The photograph is of John Scheepers' garden at the last International Flower Show

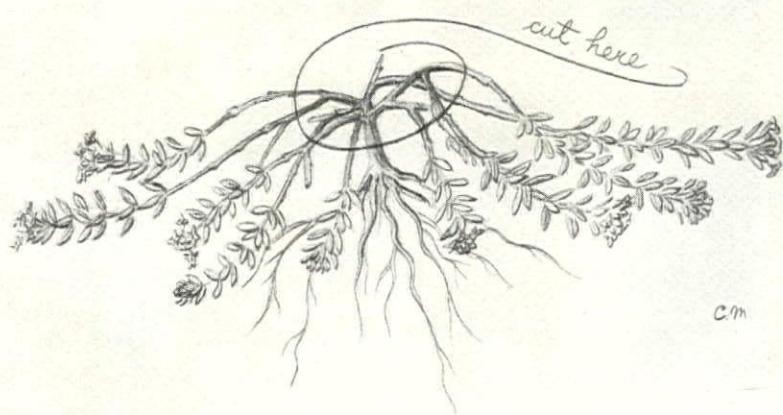
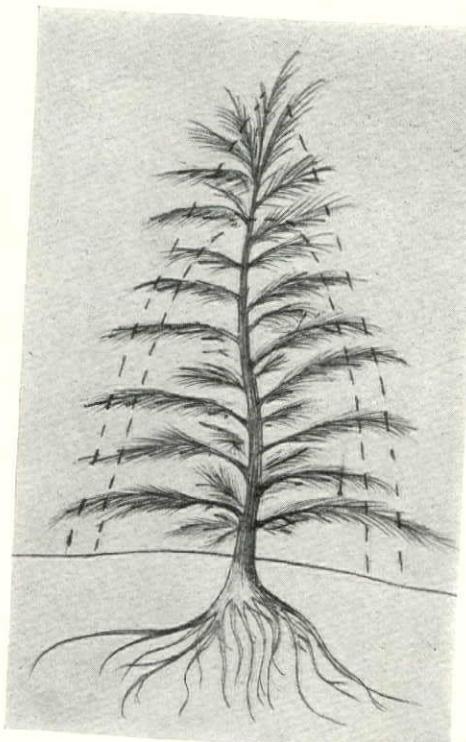
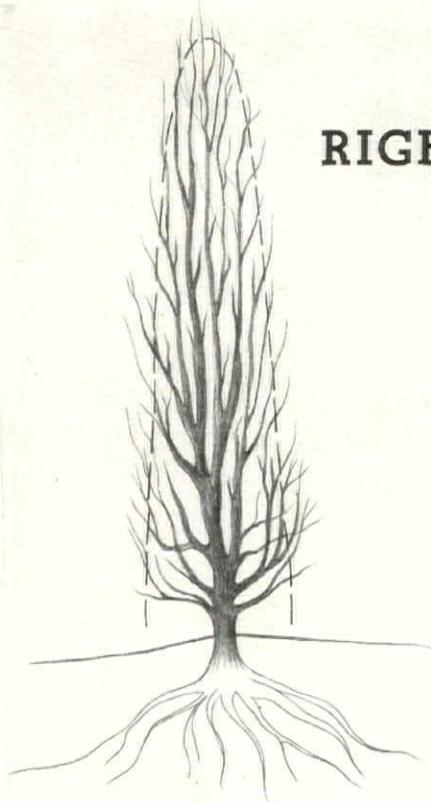


CONDÉ NAST ENGRAVINGS

THE real rock garden is not a place for herbaceous plants alone; its best effects come when a judicious variety of small flowering shrubs and trees, with now and then a dwarf evergreen, is added to complete a miniature landscape. Thus, when Marcel Le Piniec planned his rock garden at the 1934 International Flower Show, he gave prominence to Azaleas, Junipers and Dogwood

When spring steps into the rock garden

RIGHT WAYS TO PRUNE THE EVERGREENS



MANY inexperienced gardeners dislike pruning or shearing any plant. Not visualizing the results obtainable, they lack the courage to perform this act which looks so much like a major operation. They fear there is something hopelessly lost in what they cut away. Others, who have no feeling about cutting plants, may be carried too far in their zeal to be "real gardeners", and using scissors recklessly, or perhaps at the wrong time, they may butcher their plants, marring their beauty or depriving themselves of a season's bloom.

Some people are under the impression that plants *must* be pruned, but actually the reason for pruning lies not in the needs of the plant but in the aims and ends of the gardener's own desires. He wishes, for instance, to keep certain plants to a certain size, or to change their shape, or to give them better appearance; and these things he accomplishes through pruning or shearing.

However, when possible, plants should be left to develop their own personalities, and the careful pruner or shearer will take account of this in his work.

In nature we find a few examples of natural pruning. In a forest when trees are close together they lose the branches that do not get enough light. Afterward when the tree is cut into lumber the knots in the wood are the only record of these branches, and of course the earlier these branches have fallen off, the smaller the knots will be. Animals feeding on certain plants carry on a sort of pruning process and force the plants to develop a dwarfed and bushy appearance. The wind, blowing hard and frequently from one direction, will often de-

form plants and give a truly windswept look, sometimes very interesting. Plants that live on high mountains are generally dwarf, possibly because the soil is poor, but also because large, prominent specimens would be unable to resist the rigors of the climate. Here Nature eliminates a whole category and leaves room for special strains to develop—accidents, perhaps, which have no chance elsewhere.

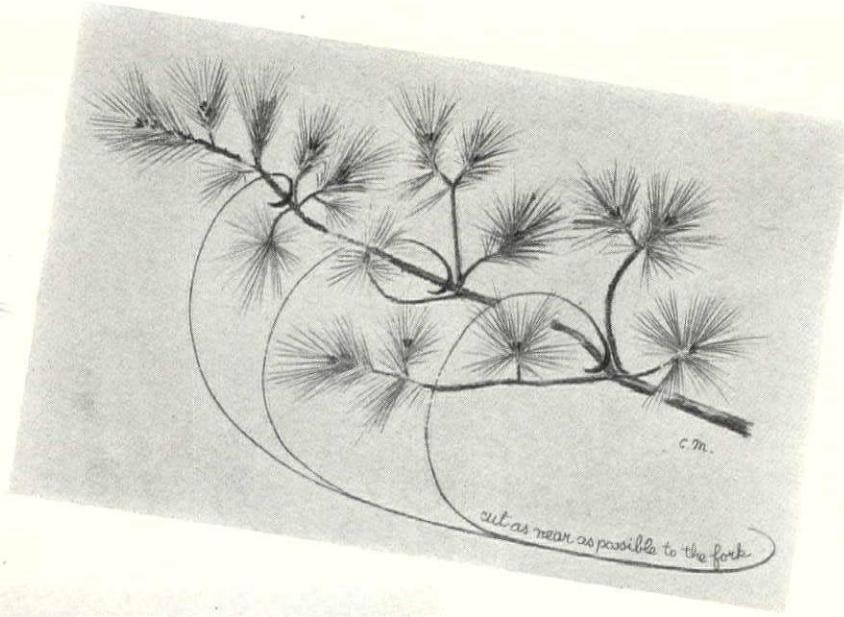
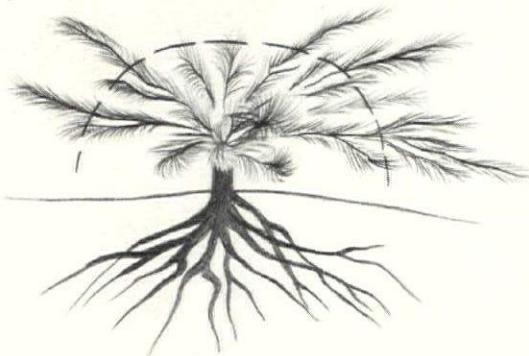
The notion that shearing is devitalizing is false, as the remaining part of the plant is fed by the same amount of roots and therefore has more food than before. The truth of the old story of Samson who lost his strength when Delilah clipped his hair does not apply to the plant world.

The most common example of shearing is lawn cutting. What happens to the grass when it is cut happens also to the evergreen when it is sheared; that is, for every branch that is cut several new shorter ones are formed. In one case the grass gets thicker; in the other case, the evergreen gets bushier.

Of course grass and woody evergreens are entirely unrelated botanically, and while we cannot keep evergreens from growing as we do lawns, still we can reduce this growth to a considerable extent. Houses that have so-called "foundation planting" of Junipers, Arborvitae, Cypress, Yews and the like, need not have these plants touch the roof in a few years. Careful annual shearing will keep them neat, dwarf and away from the windows.

Shearing I define as this wholesale clipping of ends with large scissors called hedge shears or with a sharp knife, as is done to an ordinary hedge. However, some evergreens cannot be sheared; they have to be pruned. In pruning the branches have to be cut individually with short curved-bladed scissors called pruning shears. The long-needed Pines are in this category and also some of the Spruces and Firs of which the Christmas tree is the type. The broad-leaved evergreens, which are the ones that have real leaves as distinguished from the needles of the conifers, and which are typified by the Rhododendron and the Mountain Laurel, are usually pruned.

By Charles Middeleer



The Boxwood and certain Hollies and Azaleas, however, are sheared. On flowering varieties this work should be carried out at the right time, as otherwise the plants will fail to bloom.

Soft-wooded evergreens, like *Daphne cneorum* and certain evergreen perennials, have a way of growing longer and longer until finally they look sprawly and dejected. If these are entirely cut back once a year they will produce a young growth with proud upright heads and a neat appearance.

The accompanying table classifies the varieties and tells you to what treatment they should be subjected and when. You will notice that the best time to shear is May 15th, just before the new growth starts, reducing to a minimum the time when plants look as if they had come out of a German barber shop. For flowering plants, such as Azaleas, this shearing should be done immediately after flowering, generally in May.

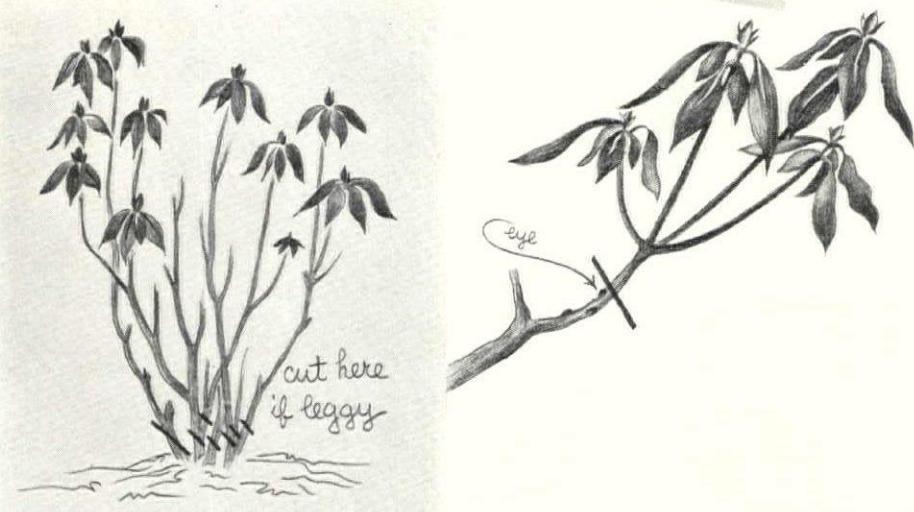
Pruning, however, which does not disfigure plants so much, can be carried out at any time except during the growing period (May to August). Young shoots of pines or spruces can be pinched in their early stage of development.

Evergreens of the shearing type are sheared in much the same way as an ordinary hedge but the shape to be given them should be adapted to the natural style of the plant or to the needs of its location. One might shear a Red Cedar into a globe if one wished, but most people will prefer its natural candle shape.

In the accompanying illustrations I have pictured the most common shapes of some of these plants.

A Cypress located in the open might be left to grow its natural way, but a pair on either side of an entrance might be cut into globes or perhaps egg-shape. If between two windows they might be grown into narrow pyramids.

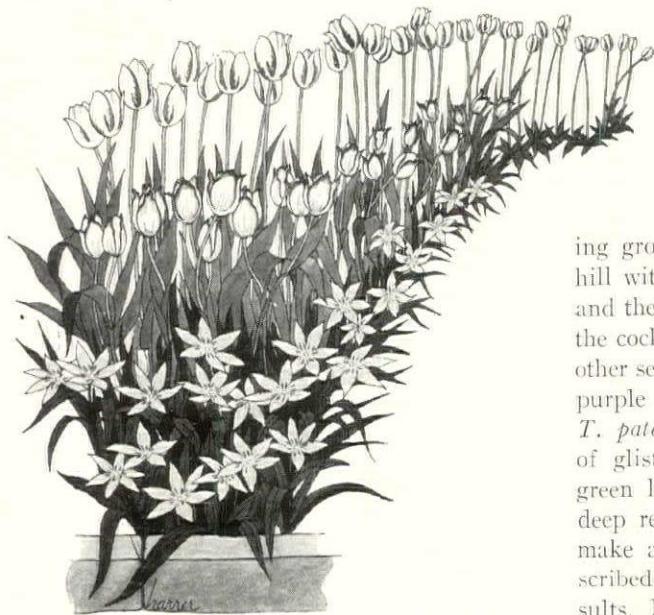
Some fast-growing varieties, such as Hemlocks, Yews or Cypress, will require in some cases a second lighter shearing around the first part of August before the growth period ends. (Continued on page 73)



Time table for pruning and shearing evergreens

	TYPE	WHAT TO DO	BEST TIME
CONIFERS	Conifers without needles type: Cypress, Juniper, Arborvitae.	Shear anytime	May 15th
	Conifers with short needles: Hemlock, Yew, Spruce hedge	Shear anytime	May 15th Aug. if needed
	Spruce and Firs	Prune side branches or pinch new shoot in spring	Fall to spring
BROAD LEAVED EVERGREENS	Conifers with long needles: Pines	Prune side branches or pinch new shoot in spring	Fall to spring
	Evergreen with leaves: Rhododendron, Mt. Laurel, Andromeda.	Prune or cut back entirely if leggy. Remove seed pods.	Early spring
	Mahonia, evergreen Barberries, Abelia.	Cut back entirely if damaged by frost or if too leggy	Fall to early spring
	Leucothoe	Cut back entirely if leggy	Immediately after bloom
	Box, Euonymus, Ilex	Shear	May 15th
PERENNIALS	Azalea	Prune or shear	Immediately after bloom
	Scotch Heather, Erica, Calluna.	Cut to the ground	Early spring
	Soft wooded evergreens: Alyssum, Dianthus, Arabis, Candytuft, etc.	Cut to the ground	Immediately after bloom
	Pachysandra (Japanese Spurge)	Can be pinched back if necessary in spring	

Concerning various species Tulips in the garden



THE species or so-called Botanical Tulips come to us from Europe, Asia Minor and Central Asia. They are characterized by their small stature, brilliant coloring, reflexed and twisted foliage and, in several instances, by their inimitable scent, an odd characteristic for this family. Of the millions of Tulip bulbs planted every year in this country, but very few are those of the species. Why? They are not difficult to obtain, for most dealers in bulbs stock a few at least of these interesting émigrés. They lack nothing in beauty; many of the species outshine the most renowned garden Tulips. Few of them are tender; most of the species thrive in the average garden for at least two or three years.

If planted where they are happy, many of these Tulips will last for a great many years and even colonize. Perhaps it is because the species Tulips are so little known that we see so few shining gayly in the border and rock garden where they are peculiarly satisfactory. True, *T. clusiana*, the Lady Tulip, and *T. kaufmanniana*, the Waterlily Tulip, have of recent years been accorded an ever increasing popularity, yet there are numerous other species more brilliantly colored and just as amenable under garden conditions.

It was my good fortune to see a planting of several *T. fosteriana* in bloom recently. The huge flowers, fully eight inches across, were of the most brilliant scarlet imaginable. In the center of each bloom, the black basal patch, bordered with yellow, resembled a Stygian, crouching beetle. The flam-

ing group nestled on the side of a rocky hill with a background of ancient Cedars, and the whole presented a picture to warm the cockles of any gardener's heart. In another section of the same garden, with deep purple Pansies underfoot, was a colony of *T. patens*. The bell-shaped flowers were of glistening gold and the dark bronze-green leaves were beautifully edged with deep red. It is by no means necessary to make a planting as large as the one described, in order to secure fully effective results. Many of the species are so vivid that groupings of a dozen each will suffice in the average garden.

Species Tulips retain their flowers for an appreciable length of time, and if some attention is paid to the blooming periods of the various species, it is possible to have them in flower for almost two months. *T. kaufmanniana* is one of the first to flower and *T. sprengeri* is the last. *T. primulina* is an interesting Tulip that resembles *T. clusiana*, except for color. While most Tulips open in the morning and close in the afternoon, *T. primulina* proclaims its indepen-

dence from family tradition by remaining closed until after 1 o'clock in the afternoon and staying open long after all other Tulips have closed their petals.

The bulbs of these Tulips require deeper planting than those of the garden kinds, although the bulbs themselves are, in most instances, smaller. Eight inches is not

too deep, and some of the species appreciate a depth of ten inches or more. Species Tulips, like garden Tulips, demand sun and air, and the soil in which they are to be planted should be well drained and contain some lime. Bonemeal is the correct food for them. In the latitude of Boston, November 1st is the proper time for planting. All of the species will not thrive in one section of the country nor in a single garden, yet a representative group of these bulbous plants will flourish in most gardens. It is worth trying them all to find out just which species will best acclimate themselves to your garden. Most of them are unusually beautiful; they are all extremely interesting. A good selection includes:

T. australis: Habitat, Southern Europe.

By Allen H. Wood, Jr.

The flat, star-shaped flower is borne on 6" stems. When first opening, the flower is nodding but assumes an erect position when fully opened. The bloom is deep yellow inside, the back is flushed green and pink with a yellow edge.

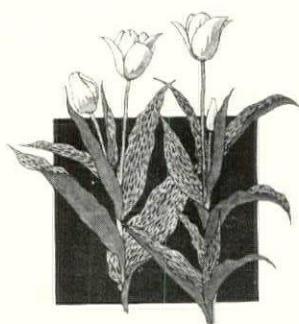
T. patens (*syn. Persica*): Habitat, Siberia to Turkestan. The flowers of this small Tulip are bell-shaped, erect and of golden yellow. The plant is characterized by its bronze-green leaves edged with a margin of red.

T. primulina: Habitat, Asia Minor. The bulbs of this species are bright orange-red. The flower is erect with narrow, pointed petals. The outside is flushed brownish-green at the base and green and pink at the tips. The inside is creamy white, faintly flushed with yellow. *T. primulina* does not open until afternoon. This species is very strongly scented.

T. sylvestris: Habitat, Europe and Asia Minor. This species is also known as Florentina and the Wild English Tulip. The flower varies from yellow to greenish-yellow and is very fragrant. The buds have a characteristic reddish tip which disappears as they open.

T. hageri: Habitat, Greece. The tapering, pointed flowers are carried on 6" to 8" stems, often three flowers to a stem. The color is light or darker red with a basal blotch of blue-black or green-black. As the flowers age, they all become dark red and some flowers have a shading of olive-green on the outside.

T. hageri, var. Nitens: A variant form of Hageri with globe-shaped flowers. The outside of the petals is crimson, shaded bronze-green. (Continued on page 72)





NYHOLM • PHILLIPS

ON this and the two succeeding pages are shown five styles of bouquets according to the taste of each particular period. They have been arranged for House & Garden by Harriet von Schmidt and Gerard. The Victorian "cone", a prim galaxy of colors, is shown above. In it are mingled scarlet, vermillion and white Ranunculus, white Tulips and Lilacs, Red Roses and Lilies of the Valley for contrast. Setting by Bruce Buttfield

Five periods of flower arrangement



CAROLINE WHITING

GEOGRAPHIC: When the vogue for Chinoiserie came in, Georgian ladies of fashion arranged their flowers "after the Chinese taste," which they copied from the decorations on porcelain. Here, Japanese Cherries, Iris and Centaurea are seen in a *blanc de chine* caddy. Porcelains and table, W. & J. Sloane

EARLY AMERICAN: While fashion had little to do with an Early American garden, its flowers, grown from seeds from the Old Country, were precious to their owners. Here Gillyflowers, Daisies, Pansies and Poppies recall old favorites. Figures and jug, Florian Papp and The English Antique Shop

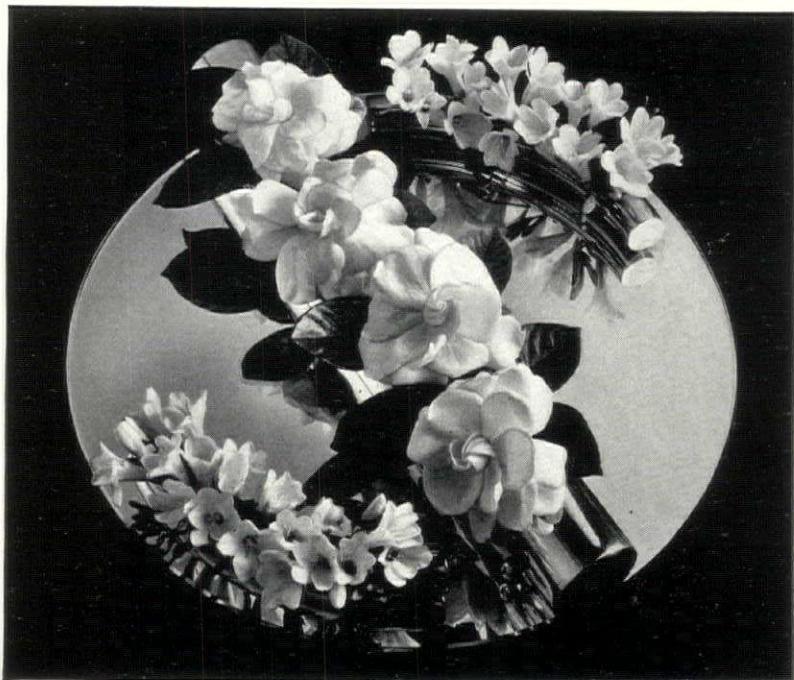


NYHOLM · PHILLIPS

Bouquets reflect the fashions of this day

MODERN: As superfluous material and flourishes disappear from contemporary decoration, so do flower treatments become correspondingly simple. And the increasing number of well-designed containers is furthering the appreciation of geometric arrangements. Although flowers today are less extravagantly massed than in former eras, their characteristics are given more consideration. The waxen whiteness of the Gardenias and Freesias to the right is pleasantly emphasized by the chromium tubes and mirrored plaque. From Rena Rosenthal

EMPIRE: Just as the vigor and good taste of Neo-Classical design emphasized the affectations of the Louis', the use of flowers also expressed the differences between the two periods. With the fondness for classical vases, sculpturesque flowers such as Lilies and Iris became popular. Mixed bouquets were dignified by a predominance of dark tones. The white and gold urn below holds purple Iris and Ranunculus, yellow Tea Roses, copper and white Tulips and white Lilacs. Urn, Josephine Howell, Console and sphinxes from Benson-Glick



CAROLINE WHITING



NYHOLM • PHILLIPS

LOOKING BACKWARD IN A MODERN NEW YORK APARTMENT



WINDOW CORNER

A CORNER of the living room in the New York apartment of Mrs. Margaret Eddy is shown above with graceful Empire spinet and curtains of beige satin. Classic statuettes stand in niches beside the book shelves. This room contains English Regency, Louis and Directoire furniture

THE walls in the living room are rose-brown. The fireplace, below, has a mantel of rose colored mirror glass. Sofas are upholstered in beige corduroy with tête de nègre pillows. Alabaster lamps with beetle green shades stand on white and gold pedestals. Decoration by the Empire Exchange



SYMMETRICAL FIREPLACE GROUP

Bygone eras live again in this modern apartment



WORK APARTMENT

new surroundings



VICTORIAN BEDROOM

THE bedroom, in contrast to the Classic rest of the apartment, is decorated in the style popular in France when Eugénie was Empress—a kind of French Victorianism very feminine in feeling. Shell pink wallpaper with a florid, all-over pattern in gray-white sets the mood. The dressing table, above, has a frilled net canopy and the small armchairs are upholstered in a pink satin that matches the walls. Rosebuds are scattered over the gray Aubusson rug



WALLS OF MIRROR AND SILK



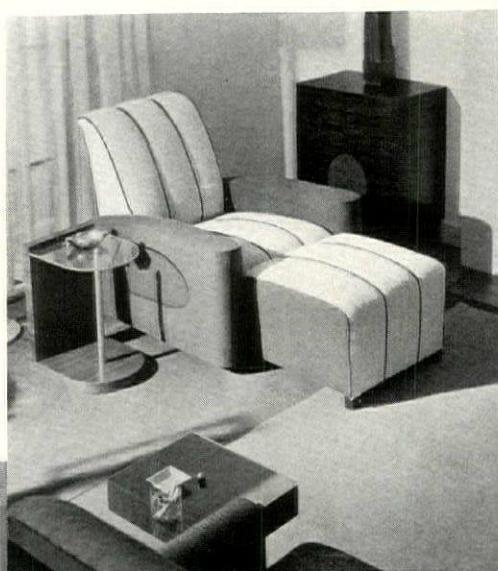
SPACIOUS SMALL HALL

Gilbert Rohde designs new versions of sectional furniture



WHITE, gray, yellow and strong blue comprise the color scheme of the dining group to the left. A console dining table is fitted with bent wood chairs. Immediately below is a group composed of an easy chair and stool in beige chevron stripe and a radio of special design. Many of these pieces can be variously combined and grouped. The furniture wood is East Indian laurel

THE group at the bottom of the page, called a dinette, consists of a table with leaves that fold flat underneath. Its supports and the frames of the chairs are chromium-plated tubular steel. The sideboard in this group is built up of two different members that are interchangeable or can be used separately, and are especially designed to be appropriate for different small apartments

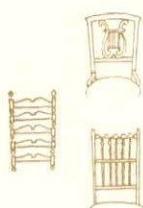




IN THE room at the top of the page four sectional chairs are placed together to form a couch. The bookcases in the background are part of a large group of chests and cases of various utility—desks, cabinets and bookcases—all of which can be made to fit any wall space. The clock is also designed by Mr. Rohde. Groups from the Herman Miller Furniture Company and lamp from the Mutual Sun-set Lamp Manufacturing Company

ANOTHER method of using the chair sections is to group them along two walls to form a divan. In these rooms the walls are white and the upholstery colors are brown, beige, yellow, brick red and white. To the right, two of the divan chairs make a love-seat, flanked by a sofa radio end-table and matching sofa end-table with drawers. The radio is one of three types that have been designed by Mr. Rohde for this new furniture line

By these details shall you know them



"THIS is a Period Room," explained a hostess, as she directed her guests into an informal living room. "It's a period room," she continued, "because it contains something from every period of which we have heard."

Although this statement was humorous exaggeration, the room did contain articles of furnishing from many lands and many periods. These all were arranged with such exceptional understanding and charm that the effect was restful and delightful. Exceptional also was the fact that the hostess knew the value of each piece in relation to the style and the age that produced it. Probably this second fact explained the first.

There frequently appear evidences of a mistaken, albeit rather widely accepted be-

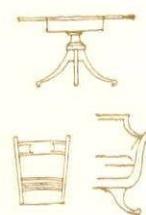
lief, that every piece of furniture belongs to some definite style, and that each single example conforms in all details to one particular type. Styles did not come full-blown into being, overnight, as it were, but gradually developed. In the face of this fact, how could we escape the so-called transitional pieces, ones that exhibit characteristics of two different periods?

The charts presented here are the first of a series that presents certain of the more prominent features of the periods, taken in chronological order. Tudor and Elizabethan lead off because they are usually considered the first historic styles.

American furniture will not be classified in this series. The early settlers followed old-world examples which were varied by the necessity of different tools and materials. We therefore find European precedent for the principal details of the American. This very feature offers an in-

teresting subject for research. There is a fascination in studying what types of old-world furniture impressed our craftsmen when a Hitchcock chair, a Virginia lounge or any other of the pieces sketched in the margins of this text were produced.

The topmost sketch of the three in the first column shows a Duncan Phyfe lyre-back chair. Directly below this is an English chair-back similar to many American Colonial designs. To the left of these is a Colonial ladder-back. Sketched at right in this column are a Duncan Phyfe drop-leaf table, the end of a sofa in the same style, and a Hitchcock chair-back.



TUDOR AND ELIZABETHAN • 1547-1603

TABLES

	SHAPE	COLOR	MATERIAL	LEGS	DECORATION	UPHOLSTERY	GENERAL CHARACTERISTIC
TABLES	Small round ones occasionally with three or four turned legs connected with stretchers. Large, square refectory tables evident.	Dark, oak frequently.	Oak usually, hard wood.	Turned—large ones having round or bulbous legs.	Bulbous legs, carved or gouged. Paneling, linen fold carving, rosettes with devices such as Tudor rose.	Tapestries. Heavy fabrics as plush, leather used as covers and for background.	Large and massive. Sometimes crude and graceless, dark and sombre tones.
CHAIRS	Usually high backs with or without arms.	Dark.	Oak.	Turned, often with heavy, round designs, connected with stretchers.	Backs frequently carved or paneled.	Similarly dressed as the tables.	Heavy and stolid.
SETTEES, COUCHES	High backs ornamented with panels and pattern work, gouging.			More in the nature of benches than couches.	Paneled backs. Carved and gouged.	Heavy cushions of tapestryed materials, etc. Leather.	Vigor, strength.
BENCHES AND STOOLS	Square.	Dark, often almost black.	Hard wood.	Stiff and straight. Sometimes placed slanting. Often with little or no turning or carving. Sometimes slightly bulbous.	Carving or gouging, paneling on the apron or member at the top.	Occasionally a cushion or a bit of tapestry or skin used as a cover.	Austerity.
CUPBOARDS	Square as though constructed with a refectory table as a foundation.	Deep browns, etc.	Oak, hard woods.	Cupboards on legs similar to heavy tables.	Paneling on doors and sides.		Many built into wall and made to appear as part of lofty wainscoting.
BOOK CASES	Built into the walls.						

JACOBEAN AND STUART • JAMES I-1603 CHARLES II-1660

SHAPE	COLOR	MATERIAL	LEGS	DECORATION	UPHOLSTERY	GENERAL CHARACTERISTICS
Square, refectory. Oval gate leg.	Dark. Nut brown popular.	Oak. Lacquered work sometimes in evidence, though rare on tables.	Turned, bulb-shaped, like balusters. Twisted in Charles II style.	Curtains with flat panels. Mouldings and narrow stiles.	Tapestries and velours used as spreads and drapes.	Sometimes veneered. First evidences of classic lines seen.
Gate legs sometimes. Round, oval or square.	Oak or walnut, or other dark tones.	Hard wood.	Turned and twisted. The stretchers also turned.	Legs the chief decoration.		
Tall backs, with and without arms. Sometimes the lines suggested the rococo. The uprights had knobs.	Dull brown and the dark tones of natural wood emphasized.	Hard wood, oak, walnut.	Turned upright pieces, sometimes resembling balusters. Twisted as in time of Chas. II.	Upright pieces turned and twisted decoratively. Cane and paneled pieces inset.	Velvets, tapestries, leathers.	Stretchers, curved or flat, more ornamental than Tudor.
Long, oblong chests sometimes on high turned legs, again one drawer on low legs.	Dull, natural colors.	Oak, walnut.	Stout and solid. Turned or twisted.	Flat paneled with narrow stiles. Metal, strap hardware. Half balusters as ornament.		Sometimes rather high with tiers of drawers off the floor like a table.
Square and straight in general line.	Dark.	Hard woods.	Frequently square with braced angle pieces, slightly cut.	Much paneling and geometric designs.		High tiers of shelves placed above cupboard. Lines of shelves, side strips, etc., cut with decorative curves.
These were of square lines sunk in walls above cupboards.	Dark tones though following the paneling or other room woodwork.			Paneling like cupboards.		Reach high, to the ceiling.

WILLIAM AND MARY • 1689

SHAPE	COLOR	MATERIAL	LEGS	DECORATION	UPHOLSTERY	GENERAL CHARACTERISTICS
Large and small in size. Some have drawers as a lowboy.	Walnut—light as well as dark in tone.	Walnut—walnut veneer.	Turned feet and scroll feet. The first have bell-shaped form. Cross stretchers.	Scrolls and curves.	Tapestry. Needlepoint for spreads. Oriental influence evident.	Dutch influence shown in sturdy informality. Furniture adaptable to domestic architecture.
Tall backed chairs. Often with inset panels of cane. Curves evident. Arms upholstered as well as open. Cross shaped stretchers.	Light and dark walnut. Sometimes veneered, occasionally inlaid.	Walnut.		Frequently carving on arms and back.	Needlework, brocades, tapestries.	Some semblance of comfort evidenced.
Similar to the chairs in their various details.						
Rectangular on stands similar to tables. Upper part often smaller than bottom. Top square.	As chairs and tables.	Walnut. This style introduced the "age of walnut."	Frequently six legs—turned or with bell-shaped cusps.	Carving and curved lines. Occasionally inlays and veneers, metal hardware, hinges, etc.		
Wide and shallow. Given importance.	Richly finished walnut set into paneling.					



THIS is the first set of a series of charts designed to give a good working knowledge of the characteristics and details that have to do with the various historic periods of furniture, beginning with the very early English and con-

tinuing through the various European styles.

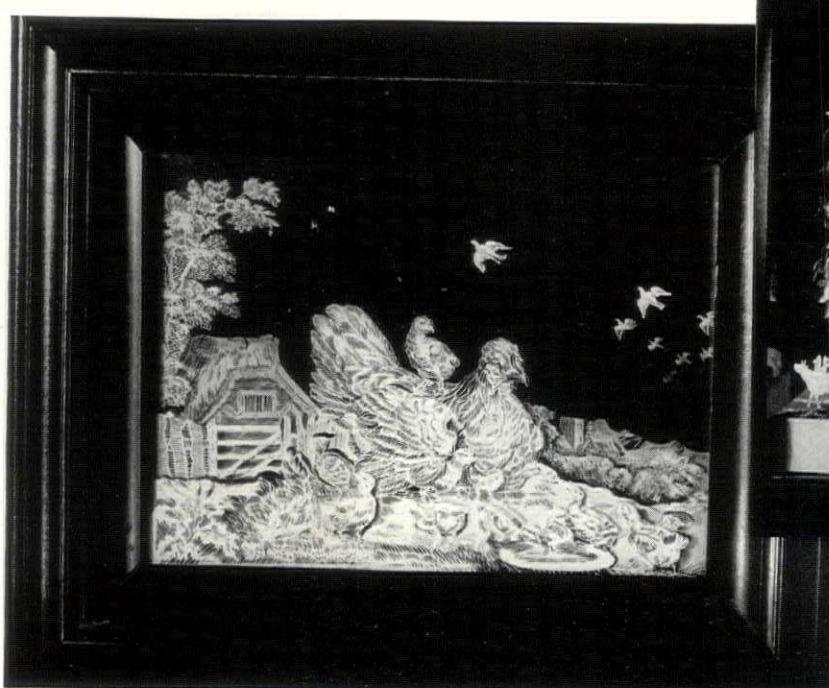
Particular attention is paid to the styles of England and France, as the designs that originated in these countries greatly influenced the work done in other countries, as well.



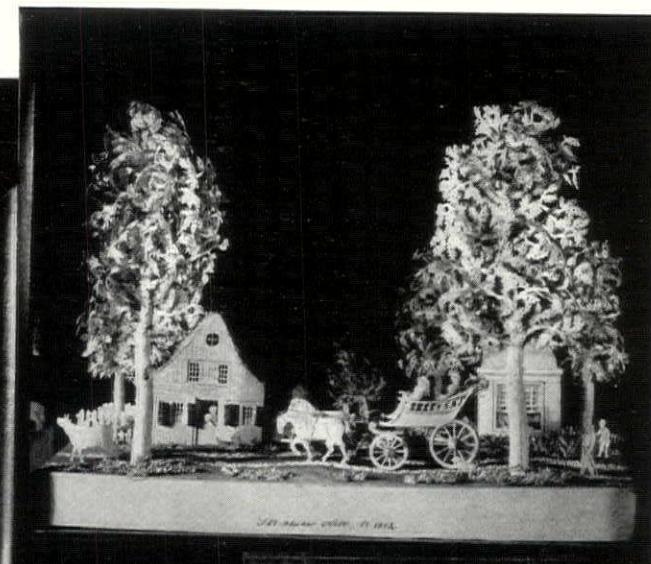
BODORFF

A gable-end hung with a garden stair

THE many-gabled structure that is the home of Mr. and Mrs. Stanley Resor at Round Hill, Conn., rambles delightfully over its uneven site. On the garden side, this gable-end, adorned with a stone stair joining upstairs living room and terrace, is a happy feature. The door beneath opens from the service rooms to aid outdoor dining. H. E. Woodsend, architect



PASTORAL SCENES ON WHITE PAPER ON BLUE GROUND



BOUQUET OF VARI-COLORED PAPER

An old elusive art of paper cutting

By Kate Brewster

ONE day in 1919, tucked off in the corner of a show window in rue La Boétie in Paris, we spied a funny little picture. In a flower-spangled meadow shaded by lush trees a young god knelt to a nymph in floating draperies. Perhaps the god was Apollo, for in the background a chariot waited. The whole picture was set in a deep frame about six inches by four and an inch or two in depth. It was cut with incredible skill from layer after layer of thin white paper. After long haggling, which reduced its rather fancy price not at all, we bought it and started a collection.

Undertaking to find out more about this art, which we regarded as our personal discovery since we had never seen anything of the sort before, we found Paris *antiquaires* almost as ignorant as ourselves. Searching for more, we went into shop after shop, usually to draw a complete blank, but sometimes to be shown, indifferently, a variety of silhouettes or saints' portraits in lace paper borders—some very nice, indeed, but not what we sought to acquire as additions to our collection of one.

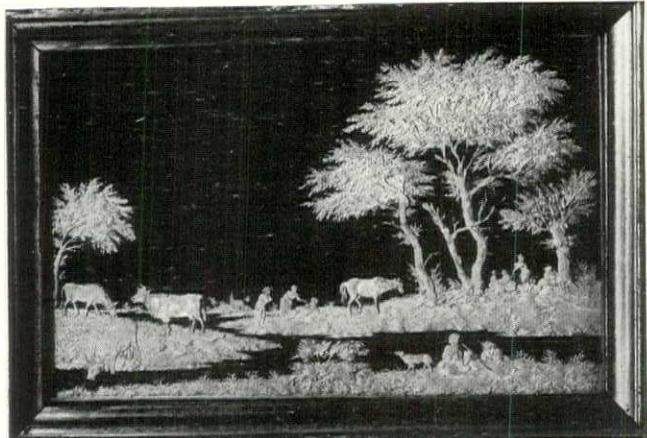
Finally, in an obscure little shop we ran across three or four examples not as fine as our first, but attractive and in variations of the same manner. The intelligent proprietress knew a little of the art, too. It was practiced, she said, from about 1800 to 1830 in France, Holland, England and Germany and was specifically known as *papier découpé*. She broke to us the sad news that a good many collectors were already in the field and specimens were rare—and truly we have found the latter to be the case, for after fifteen years of search we possess but thirty-five examples, and these embrace lace-paper, rolled paper or mosaic, scenes built up from cut-out bits of pictures and flower pieces of superimposed paper

petals and foliage. I have never met another collector, but if each hoard grows as slowly as ours, few can boast a large number of items. The medium is so fragile that little has survived. It was also an art subject to periodic furores, and nothing so quickly disappears as a craze of the moment. There are important collections of rolled paper, silhouettes, lace paper but *papier découpé* as such, seems rare indeed. It is true that we have not collected with fervor in late years, but once interested, the eye is always set for the object of interest.

Certainly no example so beautiful or technically fine as our first discovery has ever turned up. It is a true work of art—the others are items for the collector of the attractively curious. And, in fact, as the one English authority I have been able to track down says, "There is always something childish in them, whence their perennial attraction . . . they are done 'for fun'—with no classic severity".

This authority is Desmond Coke who in his book *Art of the Silhouette* (Martin Secker, London, 1913), which is dedicated to his mother, who gave him, he says, "the fierce joy of collecting", devotes a chapter to cut paper and suggests that a whole book could be written on the subject, but even he has little to say about anything other than lace paper, variations on the silhouette, cut with a knife for fineness, from white paper against a colored ground; little erections in cardboard or flower pieces contrived from innumerable tiny bits, which are really a sort of 'fancy work' executed for a change from needlework and other female occupations.

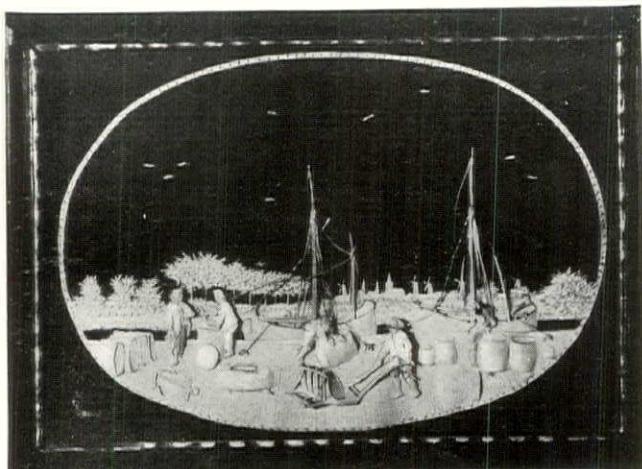
From this chapter, from an article here and there in French and English magazines, from what I am able to read in *Das Kleine Andachtsbild vom 14te-20te Jahrhundert*, by Adolf Stamer, from observation, I have been able to build up the



LAYERS OF GLASS GIVE PERSPECTIVE



VIEW IN KENT, FROM A PAINTING BY GAINSBOROUGH



DUTCH SCENE ON PRESSED PAPER



IN THE STYLE OF SIR JOSHUA REYNOLDS

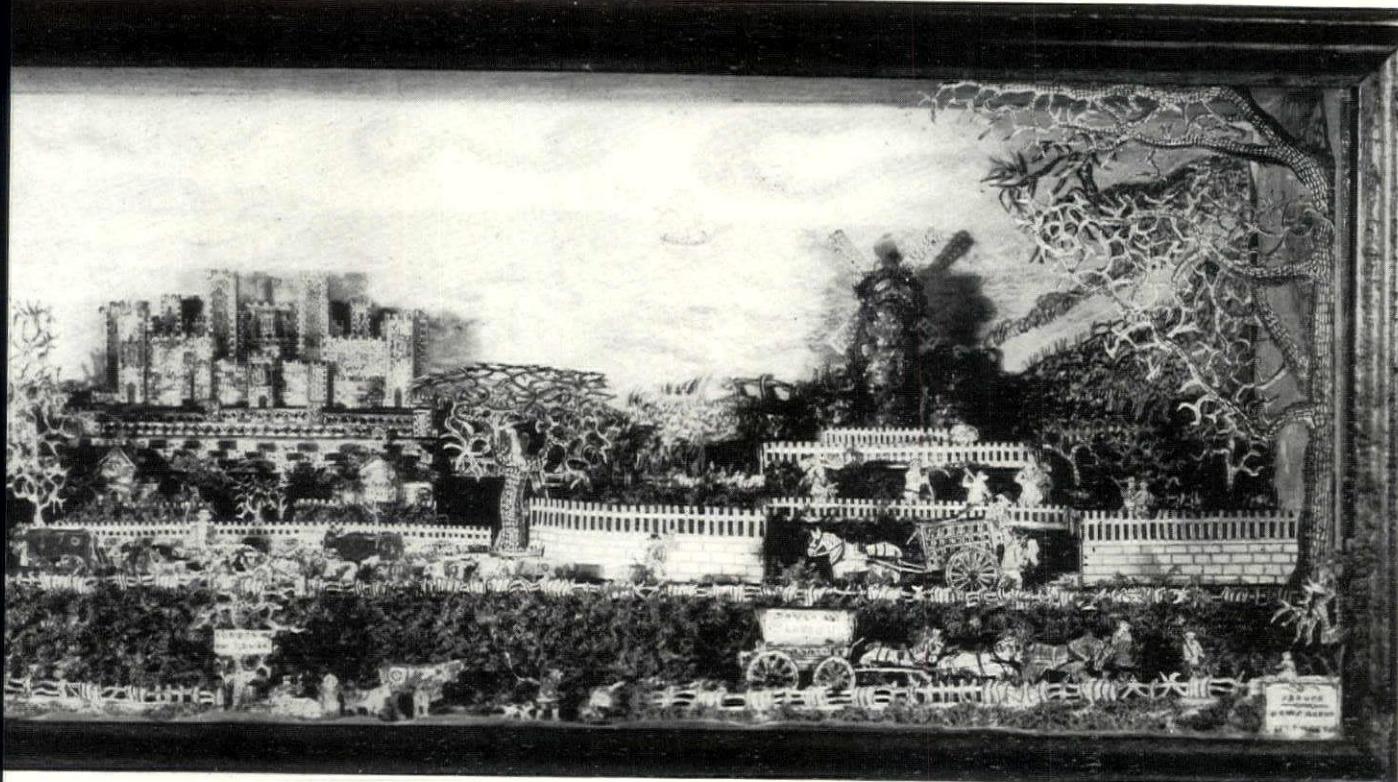
following little history, which is as slight and undocumented as the art itself:

Very famous in her day was Joanna Koerten Block of Amsterdam, who flourished in 1650. Out of white paper she cut with scissors very perfect little scenes two or three inches square which were greatly prized by those who could afford to possess them. No other names of so early a date survive, but a great deal of fine work was done in monasteries. These examples were cut with a knife, but scissors were also used and the details delicately marked with a stiletto.

In the German book, which deals with all sorts of inconsequential little pictures made of parchment, scraps of cloth, combinations of embroidery and miniature painting, appear the names of Paulus Samler (1721) and C. M. Kellner (1746). They cut large and very elaborate designs which are illustrated among the beautiful plates forming the main part of the book. Others of the same type are shown but no other names survive.

Royalty now displays its virtuosity and very recently a ship cut out of paper by Queen Anne and given by her to her nurse, Mrs. Farthing, was shown at Chesterfield House as a part of the Loan Exhibition of Marlborough and the Reign of Queen Anne. The ship's detail is meticulous and, all sails set, it breasts a raging sea cut in elegant, superimposed scallops. In this same show was another ship, a complete battleship model, cut and mounted by a maker of ship models, Augustine Walker, in 1765.

At about the time Queen Anne was practicing her art, another notable whose career was about to begin, tried his hand in the medium, and on September 30th, 1739, J. Reynolds cut a portrait group of his mother and sister. They stand in a room on whose wall hangs a framed landscape, and whose arched door is open to give a view of the countryside. The little girl and her mother are dressed in the frills and furbelows of the period, and a tiny dog plays with the child who carries a basket of flowers. The name and date appear in a raised label with a "mantled" border set at the top. Sir Joshua Reynolds was seventeen then and showed great talent. The



paper from which the scene is cut is rather heavy and bent sometimes into high relief. It more nearly approaches *papier découpé*, in the later technical sense, than any of the early examples. The paper is boldly and fluently cut. Indeed, it is amusing to see how like his later brush work is his early knife work, if we might use that term.

Cutting paper was a fashionable diversion about the middle of the 18th Century, and between 1755 and 1765 the Chevalier Jean Huber, painter and famous for his *portrait en ombre*, cut innumerable and elaborate scenes which were admired and collected in the highest European circles. Of and for Voltaire, who was his neighbor in Geneva, he made complicated pictures both in white against black and black against white. Some of these had one layer of paper superimposed upon another and the technique was not exactly that of what a little later was called "silhouette." Extracts from contemporary gossips give extravagant praise and some of the pictures must, from description, have been very funny. Whether Huber started the craze or was drawn into it, all society seems to have cut paper in those days.

The English Royal Family seems to have had it in their blood, for the next name to appear is that of the Princess Elizabeth, daughter of George III, who was a somewhat accomplished performer. I do not know whether any of her work survives but perhaps there is some in the South Kensington museum which is never at a loss for examples of any curious art.

The King, also, especially admired the work of a Mrs. Delaney, who besides being on terms of friendship with the Royal Family must have been a very remarkable woman, with even more remarkable eyesight. For at the age of seventy-four she began to make a *hortus seccus* of the flowers of the British Isles, all cut out of scraps of authentically dyed paper and botanically correct to the last detail. Her aim was 1000 specimens, and she almost reached this staggering goal. She also made little temples of thin cardboard which King George prized. Once in Dr. Rosenbach's famous bookshop in Philadelphia I saw a group of cardboard (*Continued on page 72b*)



THE AUTHOR'S FIRST PAPER PICTURE



HUNTING SCENE BY PIETER REYNERDS, 1804



AROUND THE FIREPLACE

G. W. HARTING



SIDE WALL GROUP

M. E. HEWITT

Furniture placed for human needs

PERSONAL habits decide where to place furniture. Setting around a fireplace creates the fireplace group. Reading requires comfortable chairs or a couch near to light. The groups on this page offer solutions for four problems. A fireplace group is in the New York apartment of Mrs. James O'Neill, which the Empire Exchange decorated. The small bay window reserved for cards and the intimate side wall group are by W. & J. Sloane. At the bottom another view in the O'Neill apartment shows a large bay window effectively treated in the Neo-Classical manner

ON THE opposite page two further groups solve problems of furniture arrangement. At the top a large bay window opens on a balcony. Obviously passage to the door must be kept open, so the furniture is placed in balanced groups each side of an imaginary corridor. In the New York apartment of Mr. William Esty Thedlow, decorators. Below it is a corner of the living room in Mrs. James Goodwin Hall's New York home. With the book shelves for central motif, a reading corner is created with two couches, chairs and lamp. Diane Tate and Marian Hall, decorators



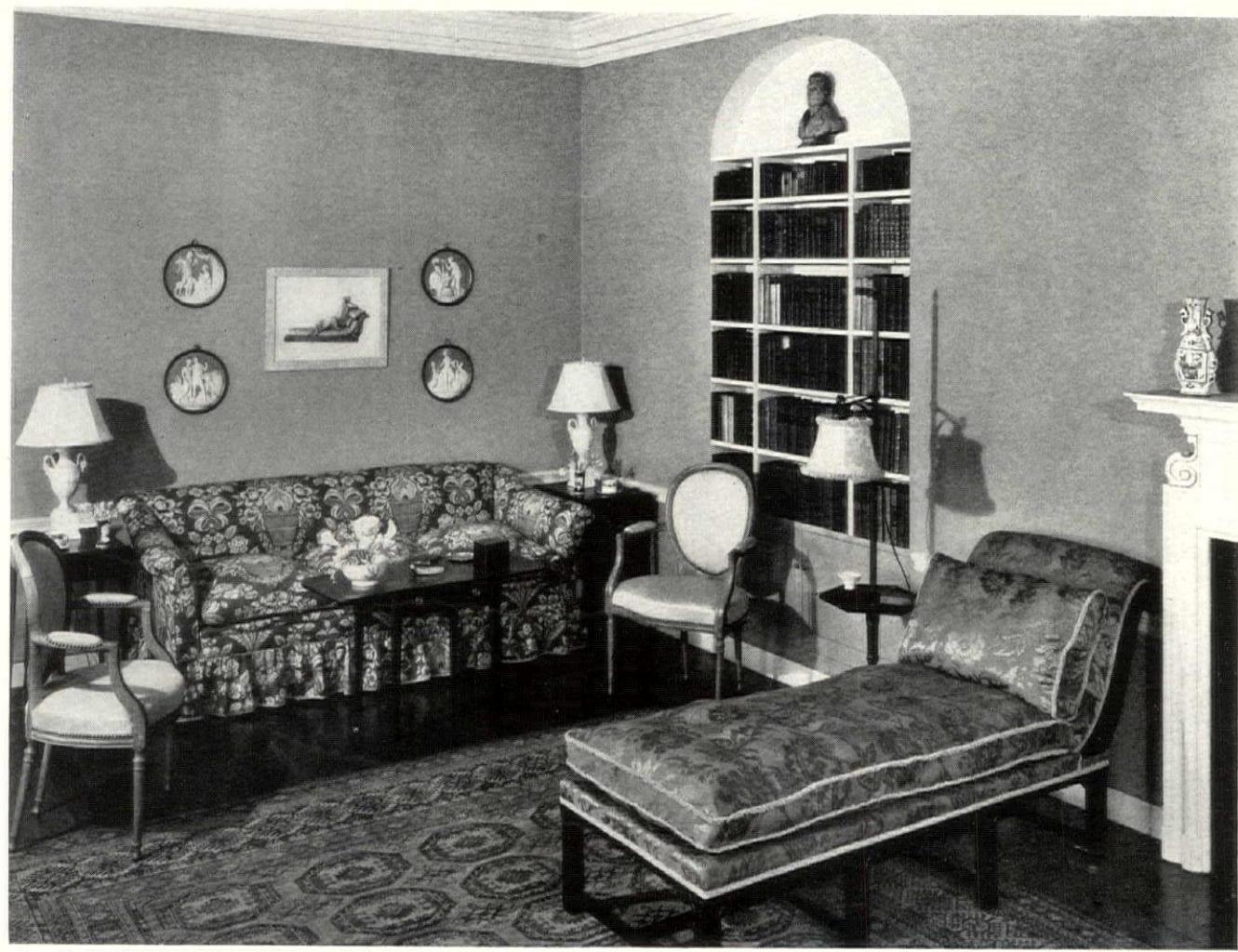
IN A SMALL BAY WINDOW



IN A LARGE BAY WINDOW

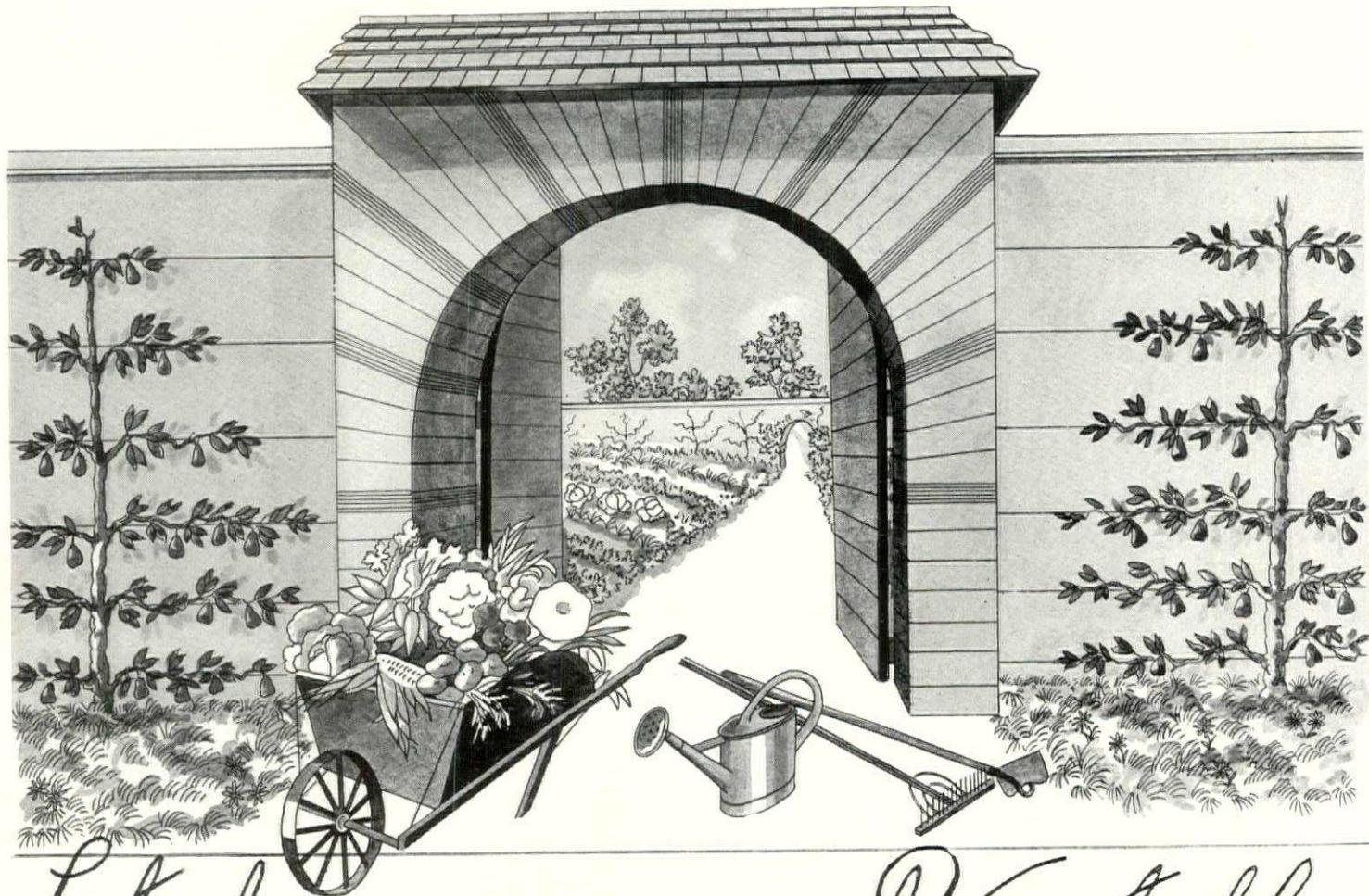


BAY WINDOW TO BALCONY



NYHOLM - PHILLIPS

CORNER READING GROUP



Let's have some good Vegetables

Written and Drawn

by June Platt

PEOPLE are funny about vegetables. Vegetarians eat them because they don't believe in eating meat, fish or fowl. Old people eat them because they go down easily. Children eat them because they jolly well have to, and others eat them because doctors tell them they contain alkaline salts and carbohydrates and vitamins, and what-have-you, to keep that lovely complexion and make your hair curl, but precious few eat them because they really like them. They probably made the fatal error of eating one of those horrid, miserable blue-plate vegetable lunches with the cold poached egg in the center to give a dash of color, and formed a definite dislike for the whole vegetable kingdom.

By the way, did you know that there are at least fifty, if not more, edible vegetables on the market in this country and Canada? . . . and that the theory and practice of vegetarianism has existed for centuries, but only received its name around 1847? . . . and that Plato, Pythagoras and Plutarch, and Rousseau, Shelley and Swedenborg, were all vegetarians?

And did you know that while the potato

is the most popular and widely used vegetable in the world, it was unknown in Europe until Columbus discovered America, and the explorers who followed him carried some of the curiosities of the new world back to the old world? Potatoes are called Irish potatoes, not because they originated there, but because their introduction into that country saved the people from the terrible famines which they had frequently endured.

And unless you have been reading your encyclopedias faithfully, you don't know that tomatoes are native to South America, and were first brought to this country as a garden plant known as the "love apple" . . . that they were believed poisonous until about 1800 . . . and that yams in China grow to be as long as three feet and weigh as much as 30 lbs. apiece . . . and cabbages were originally a wild plant growing on the shores of Britain.

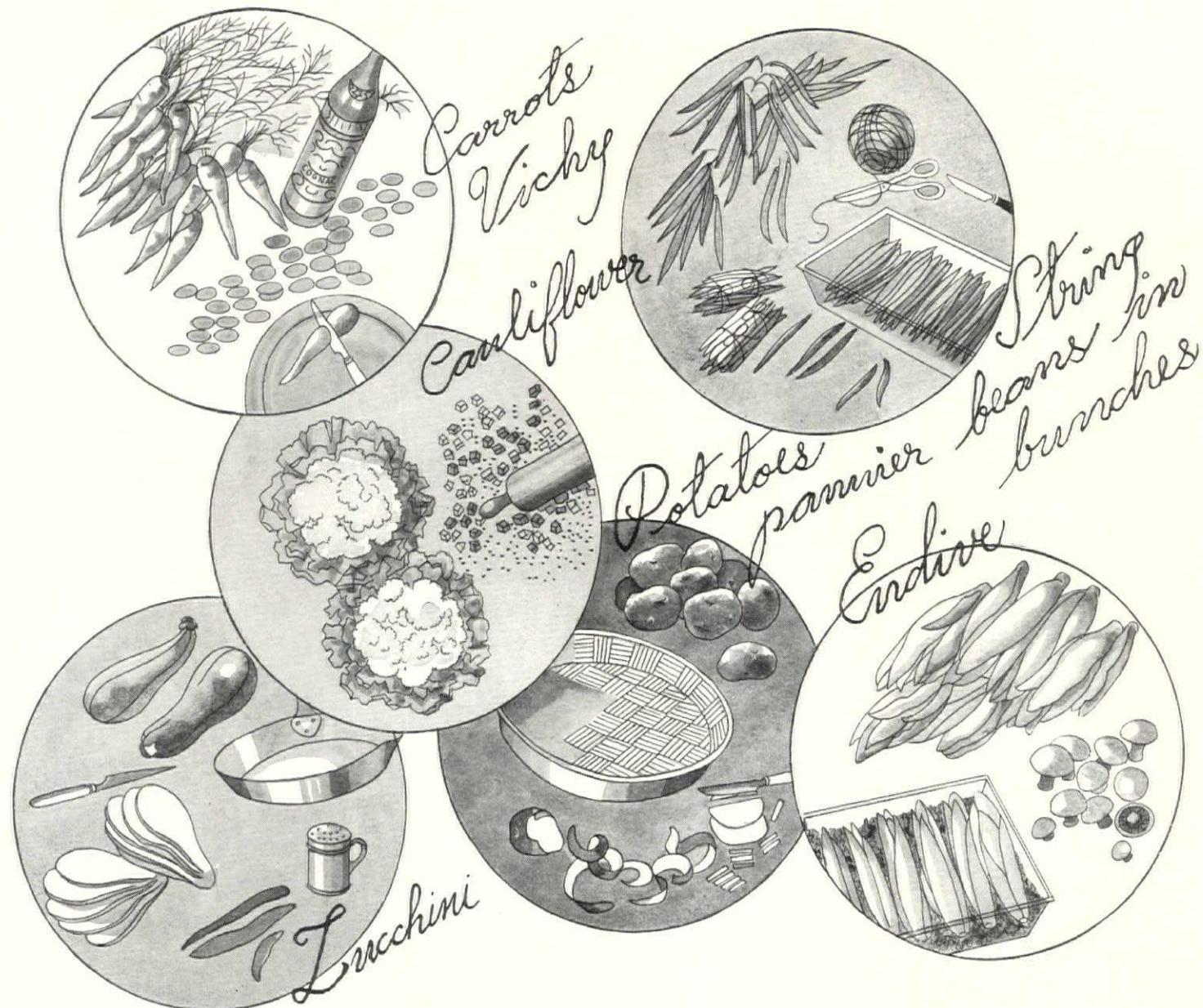
This article isn't meant to be a defense of vegetarianism, although there is probably lots to be said for it, but it is just a plea to give the poor vegetables a fair chance. Each and every one of them is

worthy of being served alone as a separate course, delicately cooked and attractively presented at the right moment during the meal.

A great deal of patience, but fortunately not much skill, is required in preparing vegetables properly. The following recipes are not very complicated, but most delectable—and I hope unknown to you.

POTATOES PANNIER

Butter a shallow, round copper pan shaped like a pie tin. If you haven't such a thing, a glass cooking dish will do, but it is not quite as satisfactory. Peel 2½ lbs. of white Holland potatoes, wash carefully and leave them soaking in cold water. Have ready a small bowlful of cold milk. Take one potato at a time and very carefully cut it in a manner to have little slivers of uniform size, 1 inch long by $\frac{1}{8}$ inch square—like matchsticks. Put these immediately into the milk. This is to keep them from turning dark. When you have enough prepared, line the bottom of the buttered pan by placing the strips in a basket-weave pattern. The sides of the pan



should also be covered. The rest of the potatoes are then cut up the same way, but just put in as they come until the pan is full to the top. Now melt $1\frac{3}{4}$ cups of butter and add $\frac{1}{2}$ teaspoon of salt and a dash of pepper. Pour three-quarters of it over the potatoes so as to cover all of them well. Cover with an inverted pie tin and put into a moderate oven. Bake for half an hour, then add a little more of the butter. Bake fifteen minutes more and add the rest of the butter. Continue baking for another fifteen minutes. When ready to serve—empty them out onto a hot platter. They should be brown on the top and bottom and soft inside. Whip $\frac{1}{4}$ cup of cream and put on top of the potatoes. Sprinkle with salt, pepper and chopped parsley and serve at once.

ITALIAN ZUCCHINI, FAN SHAPED

Buy Italian squash, peel as you would cucumbers, parboil in salted water, drain carefully and dry on a tea cloth. When cold, slice lengthwise within an inch of the end, then press gently with your hand to make them open like a fan. Sprinkle lightly with flour, salt and pepper and fry to

a delicate brown on both sides. Place carefully on a hot platter, pour over the melted butter from the frying pan, squeeze on a few drops of lemon juice, sprinkle with finely chopped parsley and serve at once.

PARSNIP FRITTERS

Wash and boil 4 or 5 parsnips. When tender, take off the skin and mash them fine. Add teaspoon of flour, 1 beaten egg and a little salt and pepper. Have some good, whole walnut meats ready and form the parsnip mixture into little balls with 1 walnut in each. Fry to a golden brown in butter in a frying pan. Decorate with parsley and serve on a hot platter.

STRING BEANS, CREAM AND EGG SAUCE

With a very sharp knife, carefully cut off the ends from 2 lbs. of string beans. Wash carefully and tie in little individual bunches, as you would asparagus. Put the bunches into furiously boiling salted water with a tiny pinch of soda; cook until tender but not floppy. Place the bunches carefully on a hot platter, removing strings but still keeping in bunches. Pour over them a sauce

made by heating $1\frac{1}{2}$ cups of thick cream in a double-boiler—and when it is very hot, pour it slowly onto the beaten yolks of 3 eggs. Salt and pepper to taste, put back in double boiler and stir a few seconds until thickened, stir in a small lump of sweet butter, then pour over the beans and serve at once.

BAKED BEETS IN CREAM

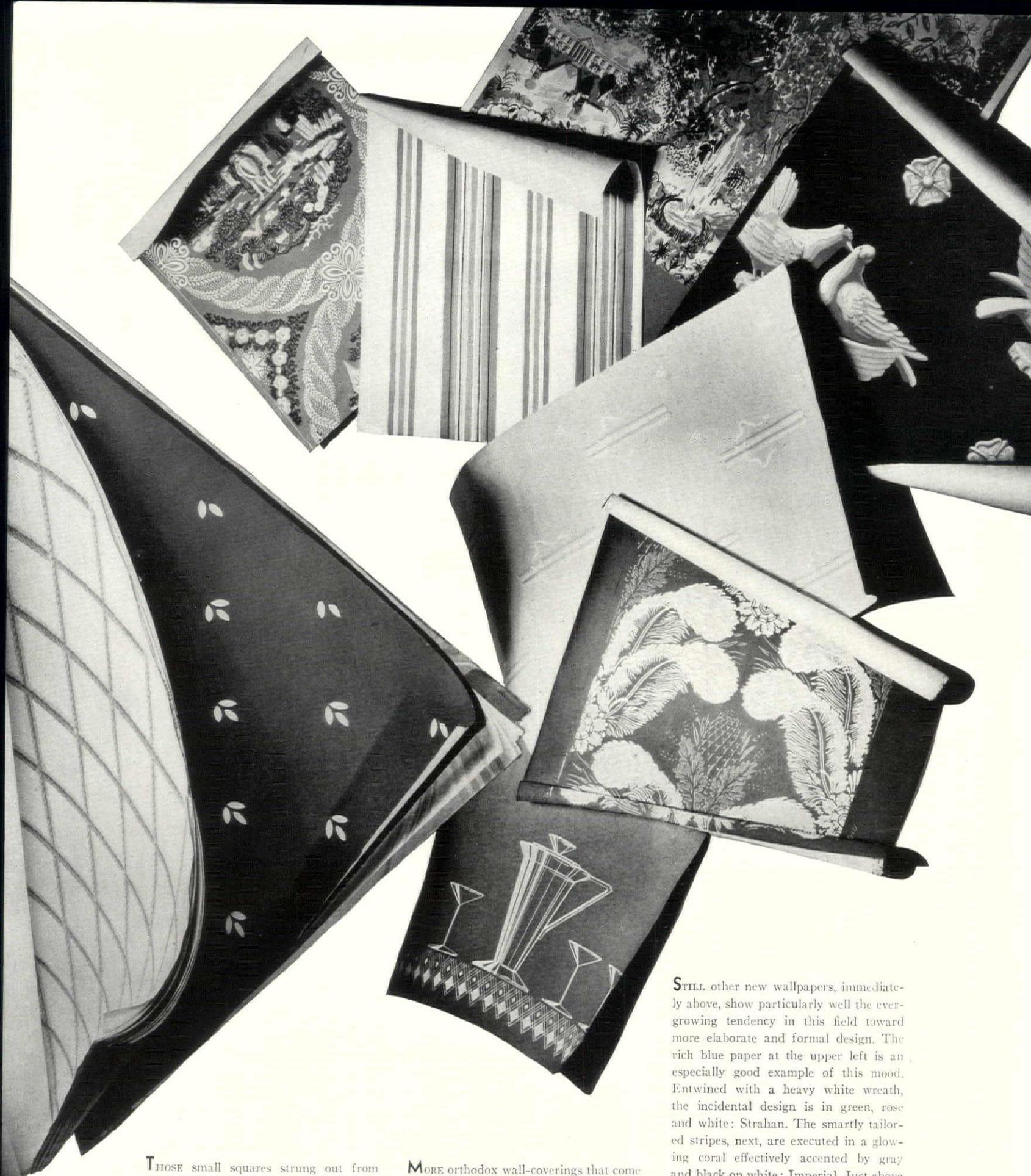
Wash 10 beets of uniform size thoroughly and put them into a hot oven. Bake for one hour, until they become soft, then peel and slice thin. Pour $\frac{1}{2}$ cup of thick cream over them and heat the beets in it. Salt and pepper to taste, and just before serving add the juice of 1 lemon.

PROVINCIAL POTATOES

Wash and boil in their skins 3 lbs. of new potatoes. Put $\frac{1}{8}$ lb. of butter in a saucepan. Cut it up and pour over it 3 dessertspoons of olive oil, and grate into this the rind of $\frac{1}{2}$ lemon. Add some chopped parsley and some chopped chives, a little freshly grated nutmeg, a pinch of flour and some salt and (Continued on page 74)

WALL PAPERS OFFER FRESH DESIGNS
AND A NEW POPULAR PASTIME





THOSE small squares strung out from top to bottom of the page opposite are the pawns in a brand new game—a kind of wallpaper solitaire. You select your own pack of squares from a multitude of designs executed by Margaret Owen—then move them about on the wall till you get a pattern that suits you. The entire surface may be covered or one may work out only a border for an otherwise undecorated wall. There are many pastoral and Victorian motifs and, for that personal touch, intersperse the other designs with monogrammed squares

MORE orthodox wall-coverings that come by the roll are shown in the group in the center of these pages. The plaid at the extreme left is done in brown and beige and has a decided feeling of tweedy texture: Salubra. A profusion of ivy in many rich shades of green climbs all over the cream-white paper following: Star-Peerless. Next in line is light brown rope, interlaced to form a diamond pattern on a white background: Thibaut. The dark brown paper that completes the group is neatly dotted with tiny leaves in white: Katzenbach & Warren

STILL other new wallpapers, immediately above, show particularly well the ever-growing tendency in this field toward more elaborate and formal design. The rich blue paper at the upper left is an especially good example of this mood. Entwined with a heavy white wreath, the incidental design is in green, rose and white: Strahan. The smartly tailored stripes, next, are executed in a glowing coral effectively accented by gray and black on white: Imperial. Just above them is a pleasing scenic pattern done in varying shades of green, blue and rust on white: A. L. Diamant. At the upper right, white doves spread their wings with Victorian propriety on a cocoa-colored paper: Imperial. The conventionalized classic motif below is done in white and gray on a clear, vivid yellow: Birge. White plumes nod above stiff pomegranates on a deep blue paper: Nancy McClelland. The cocktail set-up, background for game rooms and bars, is in white against gay red: Thibaut

A return to the 18th century

in the House of Years

OF ALL the eras of furniture and decoration none was so exciting and so productive of lasting styles as the 18th Century. The furniture heritage of Europe had matured and become dignified in its classicism. Expansion of commerce to the East brought China to the doors of England and France, and with it came those fanciful Oriental notions of design that gave a lighter character to the classical sobriety of furniture and wall coverings.

While the styles of Tudor England, of mediæval Italy and Renaissance France are furniture periods which can be classed as archeological, the furniture and decoration of the 18th Century displayed a vitality which makes it still very much alive today. It remains the guiding star by which the course of good taste in home furnishing can be charted. Keep an eye on the 18th Century, and you can't go wrong.

For Americans this axiom applies especially to furniture of 18th Century England. It carries with it the heritage of our ancestors. It is the sort of furniture many of our ancestors along the Atlantic seaboard possessed, and it has taken the leading place among the heirlooms of this nation. Known to some as Georgian furniture, to others as Early American, it still remains the most popular type of furniture that is sold.

New styles, elaborately publicized and touted, may appear to capture the field from time to time, but the men and women



THE living room in the House of Years at W. & J. Sloane, two sides of which are pictured at the top of the page, reproduces in both furniture and color schemes the atmosphere of a Georgian drawing room. Directly above is one of the bedrooms, with a wallpaper of green and brown Horse-chestnuts. On the chaise longue is a brown cotton twill

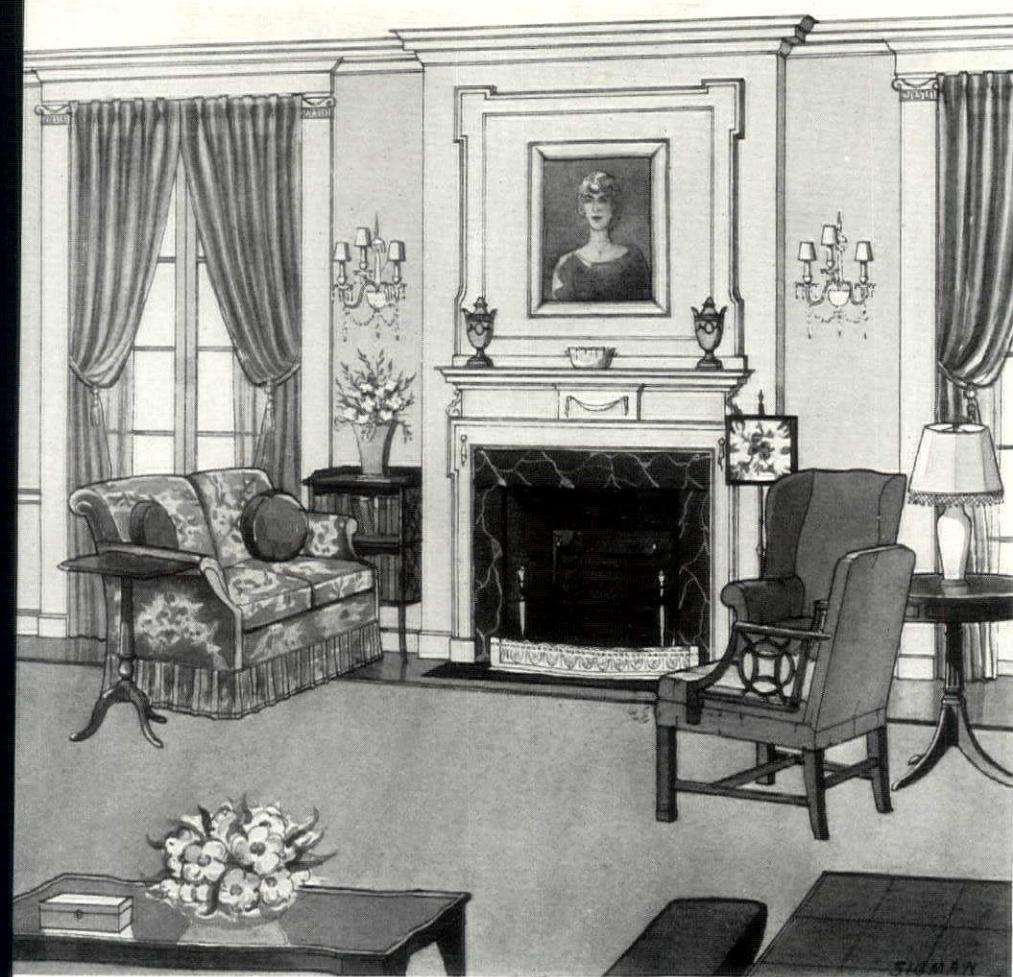
who sell furniture, whose fingers are on the steady pulse of taste, never for a moment lose faith in the 18th Century. Again and again its popularity returns. It constantly springs up fresh and alive from the ashes of forgotten styles. It is taste of both a hundred years ago and of today. It will continue to be the taste of tomorrow.

To say that we are on the threshold of a revival of Georgian furniture would be a mistake; it has never lost popularity and prestige. We can say, however, that there is every indication of its popularity increasing.

In the light of these facts it is interesting to turn to the House of Years. Readers of *House & Garden* will recall that twelve months ago we presented this house, built within a New York store, and showed the furnishing of its various rooms. The exterior of the house is markedly Georgian. In refurnishing it, W. & J. Sloane have returned completely to 18th Century England. Through the various rooms of the house—most of them pictured on these four pages—we can stroll mentally and note how well Georgian furniture fits the taste of today, how readily men and women of today can visualize themselves as living with such furniture.

The hall, a classical oval, up one side of which swings the graceful arc of the stairs, is painted aspen green. This was a favorite Georgian wall color. The woodwork is white and the doors mahogany, thus carrying on the period style. The carpet is deep laurel green, the curtains laurel green satin with a silver white stripe, hanging from a gilt cornice. Chairs each side of the entrance door and by the small table are upholstered in rusty black kidskin, welted and buttoned with a shrill green.

From this hall a door under the stairs leads to the kitchen, another opens on a powder room; straight ahead lies the living room and to the left is the library.



In this book room the walls are painted Queen Anne green and the curtains are tarnished gold damask, with draw curtains of pale green taffeta. The doors are yew wood. For floor covering a snuff-colored carpet is chosen. This same tobacco brown is found in the sofa and easy chairs. The furniture is Queen Anne walnut.

Whereas the library is an intimate room, the size of the living room offers much more opportunity for various furniture groupings. Its color scheme is also interestingly built up. Primrose walls with off-white trim and dado and mahogany doors furnish the setting for green damask curtains with deep apricot draw curtains beneath. A large sofa and easy chair are in apricot velvet. Then other colors begin to break through this green and apricot scheme—a fireside wing chair in blue-green brocatelle, an armchair in chartreuse damask, an Adam armchair and side chairs in egg-shell leather and a small sofa covered with glazed chintz of a tea rose pattern in pale pink, white, apricot, green, yellow green, blue and brown. All of the colors in the room are finally combined in a small-patterned Kirmanshah rug. A kidney-shaped secretary stands in the bay window and a Georgian bookcase is against one wall.

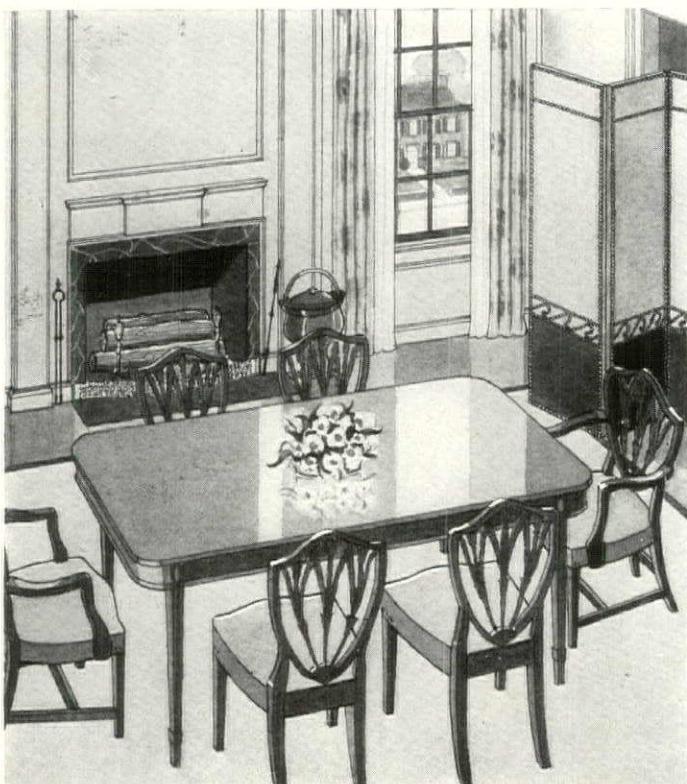
Directly off the living room, the dining room offers a contrast with bisque colored walls and chintz curtains. This chintz has a history of its own. The pattern was taken from old Spode china—a design of small flowers in old red, blue and mauve on a bisque ground. Lyre back chairs have seats of Lowestoft blue leather. The rug, an Akbar, repeats the colors of the chintz on a blue-black ground.

On the way upstairs we pass an inviting linen closet, its contents neatly arranged. How fascinating such closets are!

Four bedrooms are on this second floor, with connecting baths between. The master bedroom has blue walls and its wood-



ONE of the wall groups in the living room consists of a large sofa in apricot velvet and its accompanying mahogany chairs and table. There is also a Georgian secretary, shown above. The Georgian bookcase is in the library. The living room walls are painted a primrose and the curtains are green damask. A Kirmanshah rug is on the floor



work and mantel are waxed knotty pine. The blue of the carpet is found in the curtain chintz, which is a Javanese design in blue, beige and chartreuse on a lacquer red ground. Beneath them hang glass curtains of off-white Celanese voile in a bamboo design. White Venetian blinds complete the windows. Among the furniture are a cream taffeta draped dressing table, a slipper chair in yellow and chartreuse brocatelle and a chaise longue and an easy chair in yellow damask.

Another bedroom has white woodwork with a silver and white striped paper and a gray carpet. At the window is a chintz of yellow roses, and behind hang glass curtains trimmed with metallic ribbon. White Venetian blinds have green tapes. The bedspread and easy chair are covered in green moire and a side chair and bench in gold stripe.

A third bedroom displays a striking paper of horse-chestnut design in green and brown on white. With this goes a green herringbone carpet and curtains of dull cotton damask edged with white. On the chaise longue is a brown cotton twill with

THE architecture of the entrance hall establishes its period as Georgian. Green walls, white woodwork and mahogany doors are also in the traditional taste of this period. The lyre-back chairs in the dining room are a popular 18th Century design. Here the walls are painted bisque

white embroidery and the bedspread is white candlewick. A slipper chair has white basket-weave upholstery with red trim.

In the farther corner is the fourth bedroom. Here the walls are painted yellow-green, the trim chocolate-brown and the doors egg-shell. A heavy pile cream chenille makes a soft floor covering. An easy chair is covered in brown damask and a bench in a red stripe. The Venetian blinds are egg-shell color with brown tapes.

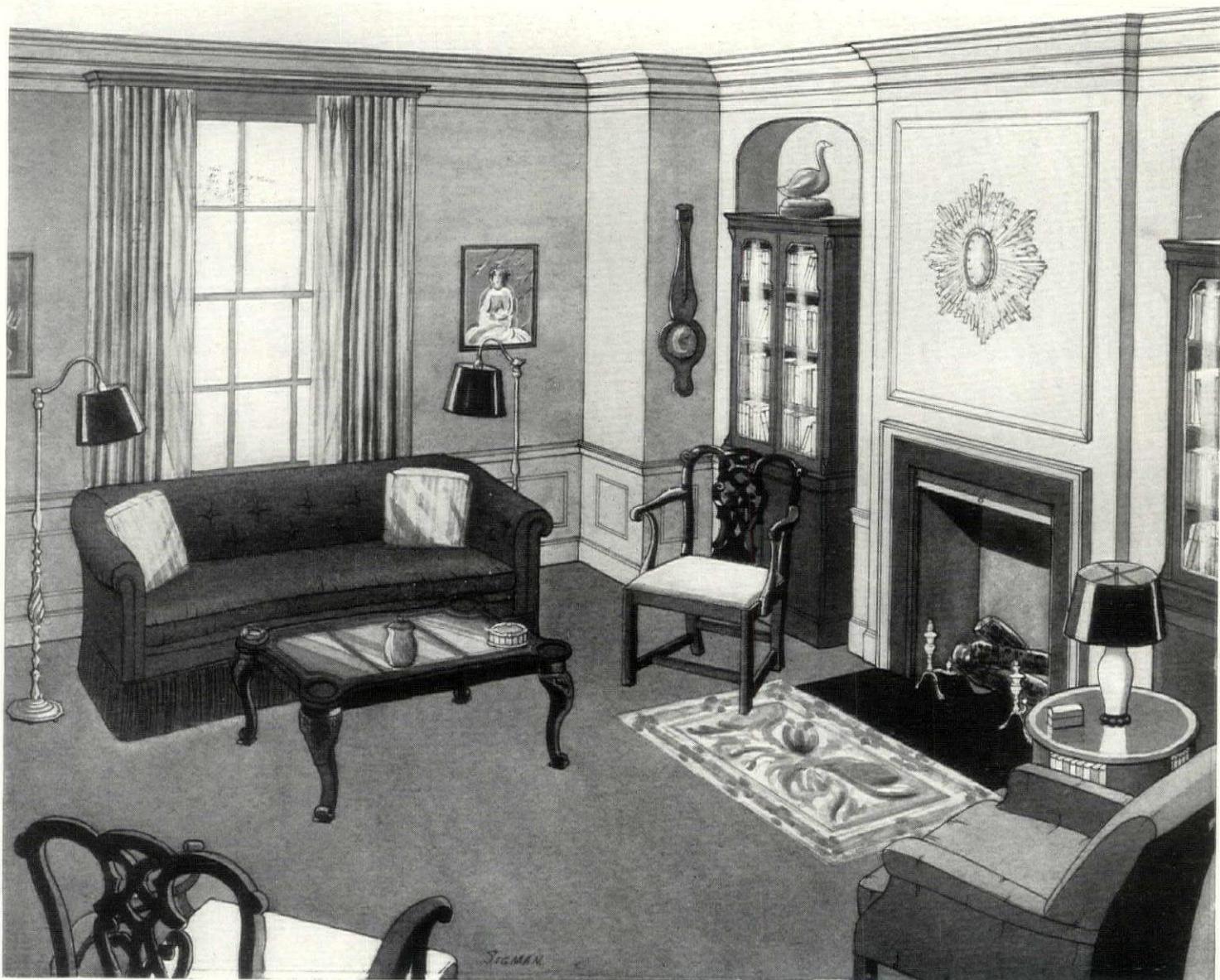
Such are the color schemes against which this Georgian furniture is placed. Authentically reproduced, it makes a dignified atmosphere in which one can justly take pride.

Though one returns to the 18th Century for furniture and decoration, no such tradition need be applied to the equipment. This is an all-electric house. The most up-to-date of kitchens is found here. Heating is cared for by an oil furnace and a modern air conditioner regulates the atmosphere.

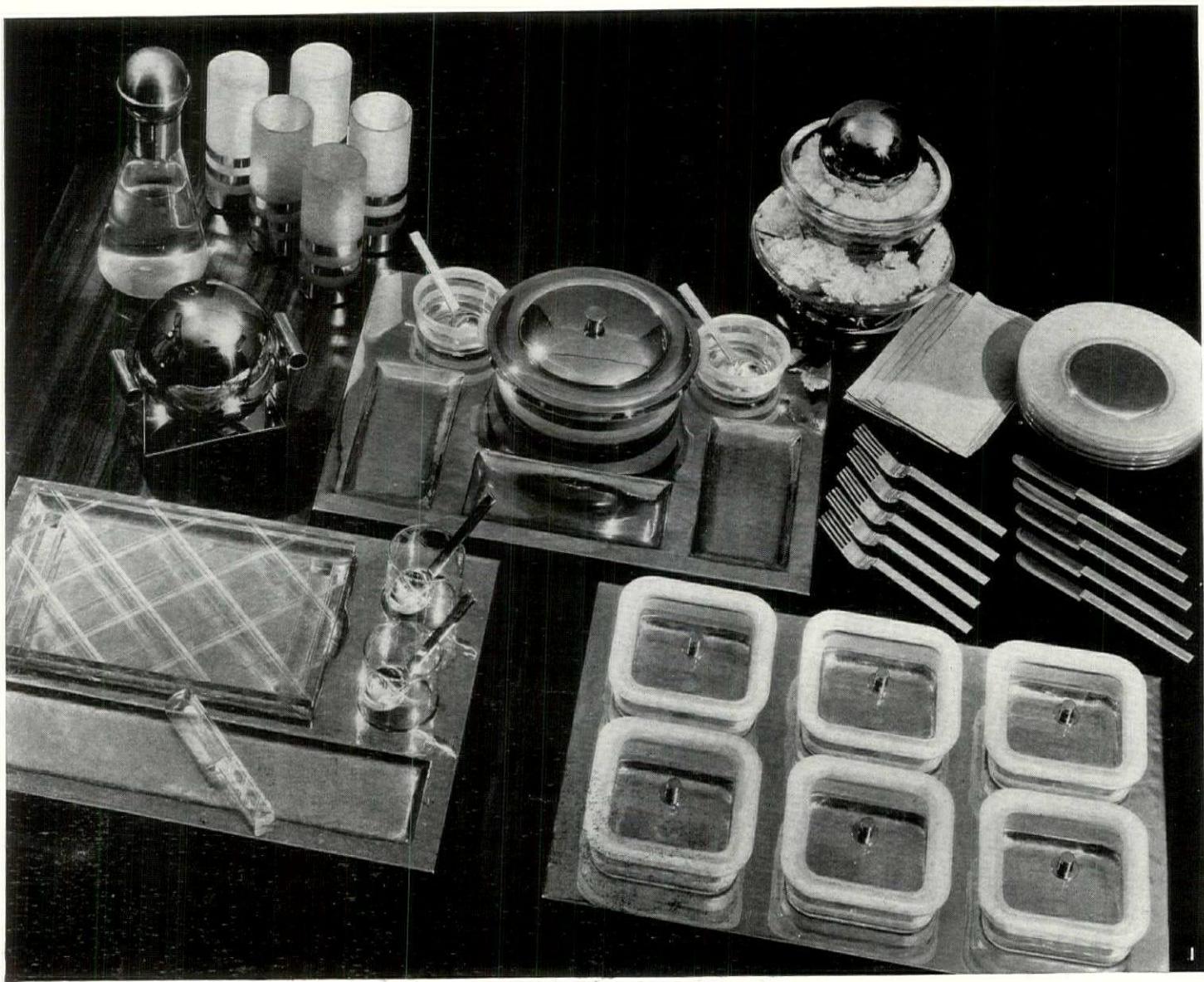
IN THE master bedroom a cream taffeta dressing table is contrasted with chintz curtains and blue walls. Yellow and chartreuse are its other colors. The intimate library, a corner of which is shown in the sketch below, is Queen Anne green and tobacco brown and the furniture is Georgian



MATTIE EDWARDS HEWITT



An early harvest of new ideas in household equipment

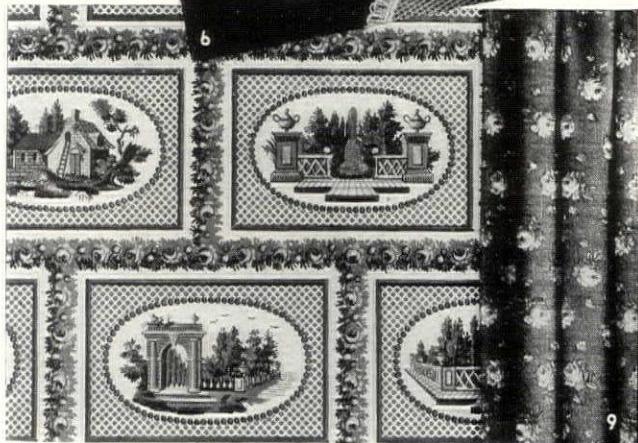


SARRA, INC.



5





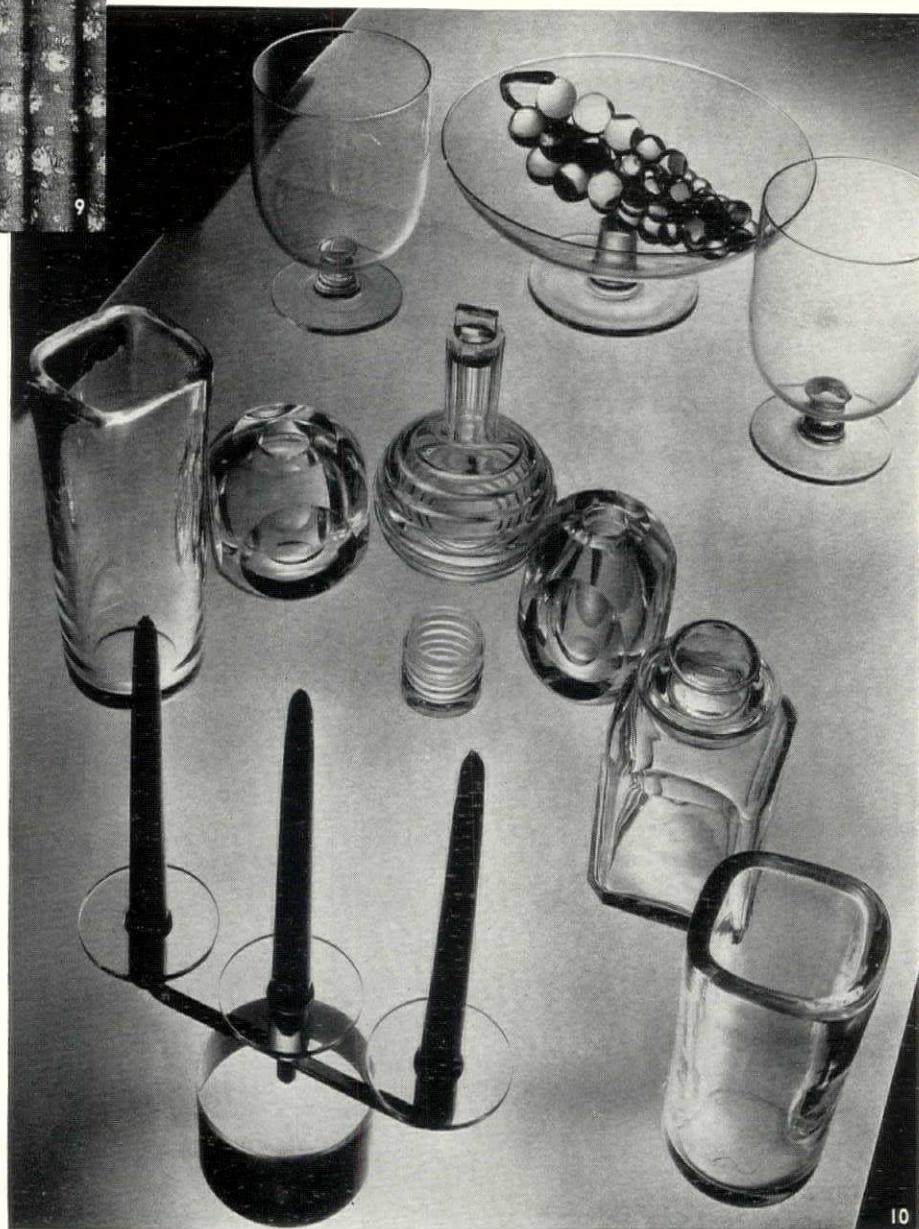
DANA B. MERRILL

1. "Cold-hot" buffet service designed by Helen Hughes Dulany in stainless steel, chromium and glass. Upper row. Decanter and matching glasses with ball ice-bucket; three-section buffet tray with caviar or salad cooler and egg and onion bowls; two-tiered flower holder; oyster-white linen napkins embroidered in washable silver, with mirrored and frosted glass plates and modern silver designed by Russel Wright. Lower row. Crystal cheese board and knife on chromium tray; hot or cold hors-d'oeuvres tray with heat-resisting, covered glass dishes

2, 3, and 4. Electrical ensemble—toaster, chafing dish and percolator—by Manning-Bowman; Altman. 5. Nest of sycamore tables and mirrored table: Elsie de Wolfe

6. Cellophane luncheon set in cream color, by du Pont: Altman. White china tea set: Pitt Petri. 7. White pottery Italian vases decorated in brown; white urn: Altman. 8. Viennese white porcelain: Rena Rosenthal. 9. Ensemble of wallpaper and linen drapery material in brown and pink. One of a series of such combinations by Margaret Owen

10. Glass centerpiece with glass grapes and matching vases: Rena Rosenthal. Cabochon square glass vases at ends of center row, and long-necked decanter with glass: Olivette Falls. Square rye decanter: Altman. Round and oval, heavy crystal vases: Pitt Petri. Crystal candelabra: Rena Rosenthal



10

ACTIVITIES FOR GARDENERS IN SEPTEMBER



"TAKIN' it by an' large, there ain't nothin' thet folks argy over more, an' do less about, than the weather. Why, I calc'late thet if ye could git the records onto it ye'd find thet even them old cave-men an' missin' links an' the like o' thet got all excited 'bout whether it was goin' to rain, freeze or thaw. Like as not, too, a lot of 'em claimed the weather warn't what it was when they was boys—their folks was gittin' soft an' had forgot what a real old-fashioned winter was. At thet, I'll bet they was as good weather prophets as we be an' hit it wrong just 'bout as often as they hit it right. All o' which, o' course, only give 'em more to talk 'bout before, when an' after.



"Now, ye take last winter, fer instance: Up here in the back country we still git a-goin' on how terrible 'twas, ev'ry time two of us meets up on the road or at Lem Hodkins' store. Some thinks it was just the start of a string o' real old dad-busters, an' some's sure there won't be another like it fer fifty year. The only thing we agree on is thet not a livin' soul ever seed a wuss one, an' we'd best all git ready fer gosh knows whut. I never see such a studyin' o' goose's wing bones an' wood-chuck hides, tryin' to git a line on what's comin' in the next few months. An' the weather man hisself, he just keeps on sawin' wood.



"THE way I look onto it, the climate allus hes done a lot o' changin', an' allus will. B'cause we git one cold winter or one dry summer, thet ain't no sign whether the next one will be the same or different. We git it hot or git it wet, 'thout no human rhyme nor reason, an' that's all there be to it. Fur as I'm concerned, I try to git no sot idees onto it at all, one way or t'other. If'n ye take a policy like thet, an' stick to it come hell or high water, ye can't be wrong no matter whut happens."

OLD DOC LEMMON.

FIRST WEEK

SECOND WEEK

THIRD WEEK

FOURTH WEEK

FIFTH WEEK

In most home vegetable gardens this is a time of harvest rather than of planting. In the main, this is an inevitable situation, yet here and there a particularly keen enthusiast will be found planting Peas of some extra-early, quick maturing variety with the hope of getting a crop before sharp frost. It's an experiment, of course, and a favorable outcome certainly cannot be guaranteed; but fresh fall Peas are such a luxury that they're worth the gamble

Cover crops are recognized as being one of the best materials for soil improvement. During spring and summer such seeds as Cow-peas and Vetch are sown for digging under when they have attained some size. If these are followed at the present time by a sowing of Winter Rye at the next spring show in a much improved soil next spring. The Rye will make some growth before winter and should be spaded or turned under in the spring before planting time.

Of course, nothing is quite equal in convenience and efficiency to a good greenhouse, when it comes to producing off-season vegetables, but much can be done with a few heated coldframes. They should be made with concrete walls and may be heated with hot-water pipes extended from the regular house system (or from an individual boiler). Electricity, too, has been applied extensively to this use. Of course, it is subject to current breaks in bad weather.

October and November are the generally accepted hardy bulb planting months, but September is preferable in the case of Daffodils and the little fellows like Grape Hyacinths and Scillas. These bulbs like to have the extra time to get their roots well established, though of course they do not balk if for one reason or another they are planted next month. There's another advantage, too, in buying during September: you won't be disappointed by a market shortage

The moving of most species of deciduous small trees and shrubs can begin when the leaves change color in the fall, this being the sign that the sap is well on its way to the roots and the plants are therefore approaching a dormant condition. In digging, of course, take as much of the root system as possible. In the case of species reputedly difficult to move, much can be done by root pruning them now and leaving them in their original places until next fall

stone chips as a top-dressing in the rock garden have several advantages which, if better known, would lead to more frequent use of this material. For one, they add much to the appearance of any areas which are not covered by plant growth. Also they help to check hot-weather evaporation from the soil without interfering with drainage, and often they prevent mud being splattered on the blossoms and foliage during rain. Finally, they lessen erosion

Spring is the popular time for starting new lawns from seed, but in many cases better results will be had by doing the work now. The trouble with spring sowing is that hot, dry weather is likely to come before the new turf is strong enough to withstand it. In September, on the other hand, the weather is getting cooler, rains are more probable, and the chances are that a fairly good sod will form and be all ready to leap forward when spring comes

Intelligent provision for frost protection is virtually a necessity for all who like to prolong either the vegetable or the flower garden as far into the autumn as possible. We often get a "white" frost in late September which is fatal to Dahlias, Eggplants and the like, and not another one for a month. Light portable scaffolding over which plants can be covered with burlap, set over such sand, lay on burlap to prevent winter cleanings out. In early spring, remove the burlap

Admirers of the Fringed Gentian often can, if they will, establish their own patch of this lovely biennial by sowing strictly fresh seed (ripe late in October) properly fresh in a suitable place. Half to full sun, plenty of natural moisture and a soil of mixed sand and swamp muck are the best conditions. Clear the soil of other growth, broadcast the seed, cover lightly with clean sand, lay on burlap to prevent winter cleanings out. In early spring, remove the burlap

The Tupelo or Pepperidge Tree will soon be flaunting its scarlet autumn coat—the most brightly colored, perhaps, of all our native Eastern trees. It is virtually impossible to transplant it from the wild, though; the best plan is to gather seed now, clean it, sow in flats outdoors and leave exposed all winter. Germination will take place in the spring. Transplant the first time when the seedlings are a few inches high, and plant permanently when a year or so old

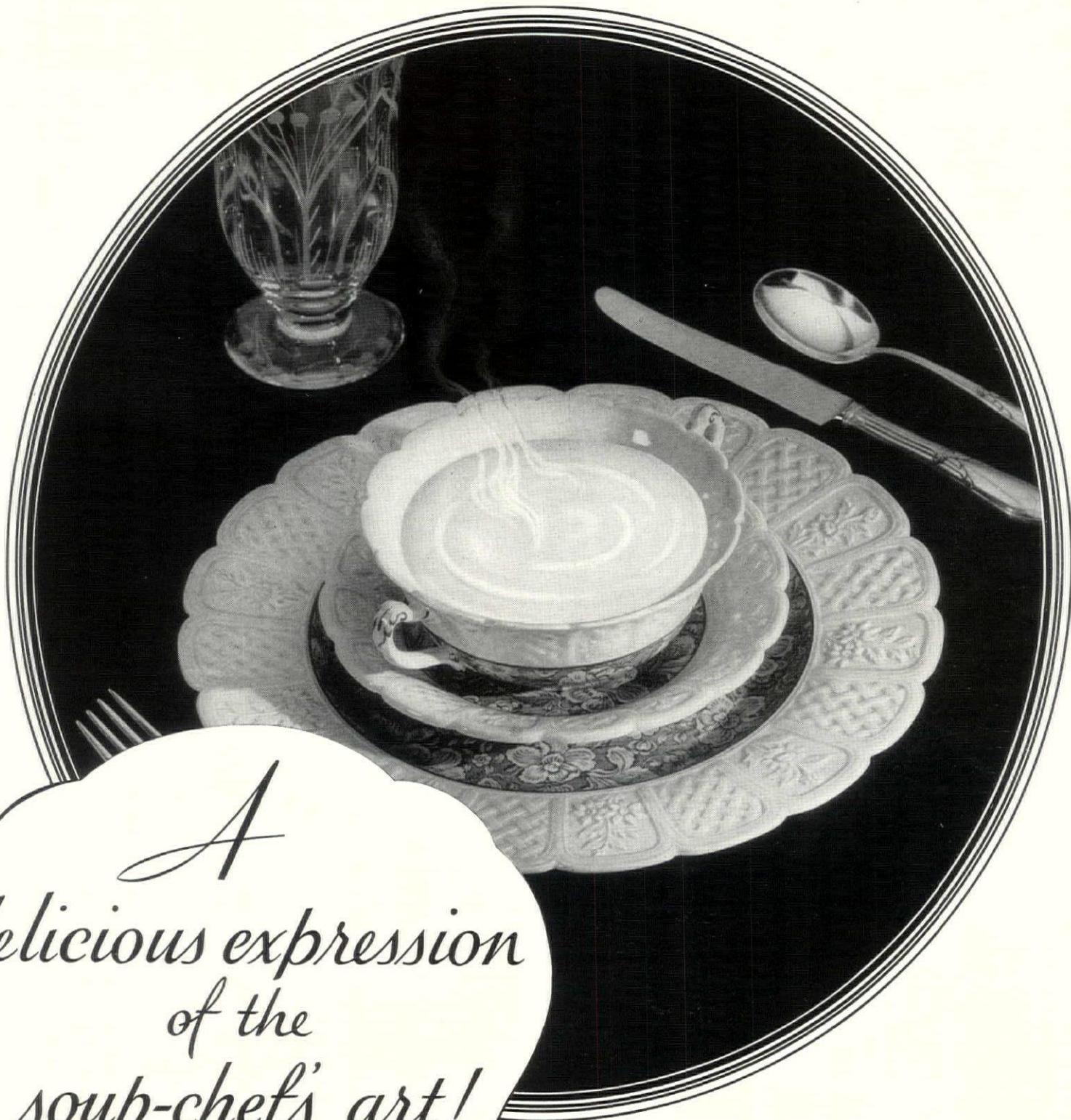
Crab-grass is one of our pet lawn hates, for once established, its eradication has all the aspects of a serious major operation. If you and your lawn are gluttons for punishment you can, of course, take off all the turf, spread fresh soil and re-seed. The alternative is hand weeding while the Crab-grass is small and constant raking and cutting of the survivors, right up to frost, in the effort to prevent their self-sowing. Crab-grass, an annual, self-sows

Various methods of eradicating Poison Ivy are recommended by various people with varying degrees of vehemence, but speaking personally, we have our best luck with calcium chloride. This is a white powder which, sprinkled on the leaves in the early morning of a clear day, turns them brown in forty-eight hours or so. The real magic, though, lies in the ability of this chemical to work back into the roots and kill the entire infernal vine, lock, stock and barrel

Wildflower gardeners who experience difficulty in transplanting the Ladyslippers often find the solution of the problem in doing the work late in September. At this time the plants are dormant and, if taken up without root breakage and reset in suitable locations with an abundance of soil from their original site, have a good chance to succeed. In planting, be especially careful not to cover next year's bud or "eye" too deeply; it should be barely underground

Our native Aster families are one of the finest of the wildflower families, considered from the standpoint of garden possibilities. Certain of the species are gloriously beautiful, and the great majority take kindly to cultivation. One of these days some expert breeder will set out to develop this family, and a grand race of hybrids will be the result. Meanwhile, though, we can all add much to our garden's autumn charm by collecting a few selected plants from the wild

All late summer and autumn planted evergreens—and a good many of those that were set out last spring—must be kept constantly well supplied with water until the ground freezes hard. The reason for this is that evaporation from the foliage takes place more or less constantly even during the winter, and if the plant is not thoroughly stocked with sap its whole system will be dangerously drained of moisture at a time when it cannot be replaced from the roots

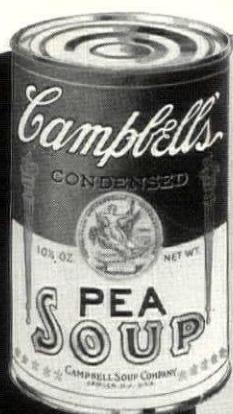


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Notes and comments on the newer roses

(CONTINUED FROM PAGE 37)

double, very beautiful Feu Pernet-Ducher, which I find desirable.

It is easy to slip over into the shades derived from the bothersome but necessary Austrian Briar parentage, and consider the type of which Talisman is a yet important evidence. Its name is easy and its bloom and growth habits are as admirable as its musky fragrance. Particularly in the South and Southwest President Herbert Hoover has successfully challenged Talisman. There are probably twenty other Roses of this general type upon which I may only touch. Mrs. Sam McGredy has positive qualities of merit; so have Mme. Nicolas Aussel, Condessa de Sastago Coral and Luis Brinas. Token is the easy name of an American raised Rose which was headed for the greenhouse and is, I think, making good there. The Breeze Hill garden finds it, however, altogether acceptable, because it produces an abundance of beautiful orange-hued buds, opening without much fading into flowers of striking color. Just coming into commerce is the orange-hued Hinrich Gaede, which has great attraction.

I dare not mention three or four seemingly superior sorts represented at Breeze Hill by numbers, because they are not yet in commerce, but we are going to have rich and fine Roses in this important type as the years go on. If I was looking backward instead of forward, I should just whisper that not any of the newer Roses are definitely better than the veteran Mme. Edouard Herriot, and while I am thus looking backward I must say that Mrs. Dunlop Best and Souv. de Mme. Boullet do not get far away from my eye when I am considering attractive Hybrid Tea Roses.

PINK VARIETIES

Close by this warm-hued group and really indistinguishable from it, are what we may generally and inaccurately class as the pink varieties. It is hard to resist the disposition to look backward here, because there are so many of the older pink Roses that are so thoroughly fine. When I saw one magnificent bed of Lady Alice Stanley in the Bethlehem Municipal Rose Garden I was ashamed to bother with some more recent pink Roses. No new sorts have yet appeared to interfere with my preference for Mrs. Henry Bowles, Mrs. Henry Morse and Souv. de Georges Pernet, among those broadly classed as pink. What a Rose garden would be without Radiance in it, and its yet unmatched sport Mrs. Charles Bell, I do not know.

But among the really new Roses there is one fine contest. Is Countess Vandal better than Edith Nellie Perkins, both being very good? I don't know! In the same group, both touching upon salmon hues, can I omit Lady Forteviot or Souv. de Mme. C. Chambard? Is there anything new, or old, or more delightfully impressive than Lucille Rand? There are certain "editorial" Roses, of which Leonard Barron is to me unique and admirable because it is an entirely new break through a strain of *Rosa nutkana*. Its $4\frac{1}{2}$ " full open flower doesn't have much of a bud, but that same closely

set flower is full of warm sunset hues, which to me are very satisfying. Another of these more or less literary Roses is called Editor McFarland. I have tried to like it, because my friends approve of it, but so far without any Breeze Hill success. It grows and blooms and pleases in many places, but not in my garden.

Approaching the group of red Roses are several which are in between. The Spanish Rose named Li Bures is delightful to me because I can be sure of a new pleasure every morning a flower opens. Mme. Raymond Gaujard, Mrs. J. D. Eisele and McGredy's Scarlet—which is seldom scarlet—are in this class and are worth while.

OTHER REDS

Of red Roses there are many—too many. To me all of them are compared with Etoile de Hollande, and not to the disadvantage of that fifteen-year favorite. Of a different habit, because it keeps low and is a perfect bedding Rose, is The General, just as good in color. A desirable red Talisman sport is Mary Hart. W. E. Chaplin and William Orr have qualities that please. Duchess of Montrose is good and also admirable because of its profusion of bloom. Margaret McGredy is truly a different red, and a Rose of notable habit. Just coming into view is Radiant Beauty, a sport of Francis Scott Key, which seems to have none of that variety's troublesome habits.

Much newspaper notoriety has been given to the "Black Rose of Sangerhausen," otherwise Nigrette, quite new this year. Of course it isn't black, but its small, very sweet and pleasing blooms open their velvety petals in a variety of dark purplish crimson shades which sometimes seem almost black. The dainty little plant blooms and blooms and blooms, and I like it.

Ami Quinard is in this class, and sometimes it is quite attractive, though its few-petaled flowers do not stand the sun. Night is the suggestive name of a Rose with a great dark bud, but, I fear, on a less dependable plant. Black Knight isn't as black, but it does bloom, and just over the edge is another seedling not yet named, which will soon claim the honors long given to that fragrant, bothersome Rose, Château de Clos Vougeot.

We must have white Roses in the garden, and while I don't know anything finer than the old Mme. Jules Bouché, I do know that Miss Willmott, Nuntius Pacelli, and Caledonia do good service, with the latter probably sharing honors or claims with McGredy's Ivory.

Let us get away from the Hybrid Tea Roses and discuss first the Polyantha section, which isn't used one-tenth as much as it ought to be, not only in the Rose garden but in the herbaceous border, in shrubbery corners and the like. To me Gruss an Aachen, which is not new, heads the list of light colors in the Polyantha group. La Marne is necessary in my garden and so are Lafayette and Chatillon. The Poulsen varieties, Ellen growing low and Else and Kirsten growing high, are persistently good. The newest single, very red sort, Karen

(Continued on page 72)

J Look what happened to Old Taylor!



**A hint to those who want to get their share
of the small remaining supply of 16- and 18-
year-old pre-prohibition vintage whiskey**

UNTIL recently we had several thousand cases of very choice Old Taylor in our bonded warehouses at Louisville.

It was pre-prohibition stock, more than 16 years old.

As this is written, not a case or a bottle of this venerable bourbon do we have to offer.

True, you can enjoy plenty of 4-year-old Old Taylor — and an excellent, mellow liquor it is too! But there is no more 16-year-old of this brand in our stocks to be had at any price.

It's simply all gone. And each day's mail shows how many people regret their procrastination.

History, we believe, is about to repeat itself. Our splendid old Mount Vernon rye — ranging in age from 12 to 13 years—is rapidly going the way of the Old Taylor.

Certainly our rare remaining pre-

prohibition bourbons — Sunny Brook and Old Grand Dad — both 16 to 18 years old — are moving into private cellars with startling dispatch.

The point is, there is necessarily a very limited quantity of pre-prohibition liquors left in the country.

When this diminishing supply of rare old whiskey is exhausted, you will never see any more, as the government requires that whiskey be withdrawn at the end of 8 years from barrels and bottled for purposes of revenue.

Considering their age and character these we are offering are very temptingly priced.

And selling as rapidly as they are, it is our honest conviction that long before the year is out THERE WILL NOT BE A SINGLE BOTTLE LEFT.

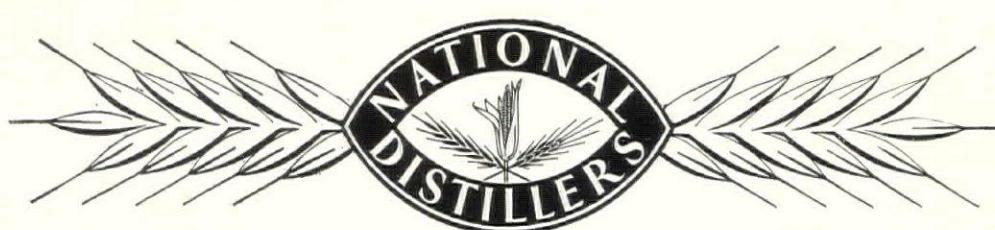
So if you want a case or so you had better hurry!

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The famous brands OLD GRAND DAD, SUNNY BROOK and MOUNT VERNON make up the greater part of this special limited stock, but also there are small quantities remaining of BOURBON de luxe, OLD MCBRAYER, BLACK GOLD, BLUE GRASS and OLD RIPPY



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Notes and comments on the newer roses

(CONTINUED FROM PAGE 70)

Poulsen, is just coming into availability. I have not liked the raw orange shades, such as Gloria Mundi and Paul Grampel, but this year there comes from California one called California Gold, which has a sharp orange tone when it opens, and instead of fading to a dirty blue, becomes lighter orange, so that the older the clusters are the better they are.

Among the bush Roses, Vanguard sets a new color as a first-rate amber Rugosa hybrid, fitting with Agnes, but not duplicating that excellent recent sort. Golden Moss actually has golden buds and pleasing little flowers on a good plant in this neglected class.

No one who knows me and who knows Breeze Hill would expect me to stay away from the hardy climbing Roses which were not hardy last winter, the dreadful February conclusion of which killed outright or froze to the ground half of my 217 carefully reared pillar and arch Roses. Yet they come back fast, and I am not going to be discouraged. Among them Chaplin's Pink Climber ought to please me, but it has a sour note in its color. Auguste Kordes, a climbing Lafayette, is much better. Blaze is to bloom some more as it grows, and so is New Dawn, the

repeating Dr. W. Van Fleet. Mercedes Gallart is offering some almost impossibly fine and large deep pink blooms. Countess of Stradbroke has the finest flower of the deepest red in this great class, and I wish it was better known among gardeners.

Every one wants an everblooming hardy yellow climber, but no one has yet accomplished that desirable result. Apeles Mestres has a marvelously large and fine flower, but can hardly be induced to grow. Mrs. Arthur Curtiss James was shown at Boston last year as an extraordinarily vigorous, once-blooming, large-flowered yellow climber. Easlea's Golden Rambler has not yet chosen to bloom. Primrose is dependable and actually yellow, though its flowers are not large. In this class Reveil Dijonnais, which is neither yellow nor red but both, is entirely unique; each flower is a delight.

Just peeping over the horizon are some other hardy climbing Roses, presumed to be actually hardy because they are grown from parentage including the zero-defying *Rosa setigera*.

For this candid survey of the newer Roses I make no apologies. I have written according to what I have seen, observed and believed.

Concerning species tulips in the garden

(CONTINUED FROM PAGE 42)

The inside varies from orange-scarlet to orange and the petals open flat in the sun. Basal blotch is black. This Tulip grows a little taller than the type, often reaching a height of 10".

T. kushkensis: Habitat, Turkestan. This 15" Tulip has very long and narrow leaves. The flowers are vermillion-red. The basal blotch is black thinly margined with yellow. Bulbs of this species have a curious woolly covering.

T. saxatilis: Habitat, Asia Minor. Unfortunately this particularly beautiful April-blooming Tulip is one of the most difficult to manage. It is very fugitive in American gardens though it has been successfully cultivated in England. The twin 6" stems carry two or three flowers of exquisite lilac-pink with deeper veins on the edges of the petals. Blooms in April.

T. dasystemon: Habitat, Asia Minor. This dwarf plant has stems that are only 2" to 4" in length. The small, star-shaped flowers are bright yellow with white tips. The outside is greenish-yellow and the basal blotch yellow. One bulb will produce as many as six flowers. April bloom.

T. montana (*syn. Linifolia*): Habitat, Asia Minor. The dazzling scarlet flower, with black basal blotch, is carried on a slender 6" stem some time in April.

T. orphanidea: Habitat, Greece. In April this interesting species produces flowers with sharply pointed petals of buff-orange, shaded bronze at the center. One of the smaller species, growing to a height of 8" to 10".

T. clusiana: Habitat, Europe and Asia Minor. This is probably the best known and most widely grown of the species Tulips. The Lady Tulip from Persia presents a mixture of cherry red and white which gives a marked striped

effect. The basal blotch is of glowing violet-purple and the flowers are bluntly pointed. Height 8". April-flowering.

T. praecox: Habitat, Europe and Asia Minor. The dark, green-purple stem rises to a height of 10" to 12", bearing a flower of very deep red with a conical basal blotch of black, edged with yellow.

T. tubergeniana: Habitat, Bokhara. The huge 8" to 10" blossoms of this rare and beautiful species are of brilliant vermillion. The basal blotch is black. Grows to a height of 10" and flowers in May.

T. gesneriana: Habitat, Asia Minor. This species is more interesting than it is beautiful. The flowers are of dull dark red with a black-on-yellow basal blotch.

T. fosteriana: Habitat, Turkestan. *T. fosteriana* is the largest of the Turkestan species, having flowers that often measure 10" across. Brilliant, shimmering scarlet blossoms sway on the 6" to 10" stems which seem hardly rugged enough to support the weight of the huge flower. Yellow shows through the black basal blotch. Early April-flowering.

T. chrysanthia: Habitat, the Himalayas. A dainty little Tulip 8" high. Flowers are of rich yellow inside, shaded cherry red on the outside. Here is a real rock garden Tulip.

T. eichleri: Habitat, Armenia and Turkey. The flower is very large and of deeper, more crimson red than *T. fosteriana*. On the outside of the flower there is a patch of gray, pink and yellow. The basal blotch is of shining black. April-flowering.

T. greigii: Habitat, Russian Turkestan. This species demands a hot dry situation or it will not bloom. Flowers

(Continued on page 72b)

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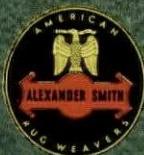
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This exact shade of green specifies
Red by so many fine decorators
this season is found only in
Alexander Smith's Claridge, an
exceptional quality of carpet.

Concerning species Tulips in the garden

(CONTINUED FROM PAGE 72)

are of rich vermillion-red. April-flowering.

T. sprengeri: Habitat, Armenia. Another species in the red series. The flowers are deep scarlet. This plant is a valuable garden asset as it is the last Tulip to bloom—late May.

T. kaufmanniana: Habitat, Turkestan. Popularly known as the Waterlily Tulip. The 6" stems are rough and warty. The large white flower reflexes in the sun. Basal blotch is of deep yellow. This is one of the earliest Tulip species to flower (March) and one of the most beautiful. The type usually has but one flower to a stem but occasionally two or three flowers appear. Brilliant and Gaiety are two garden varieties of this Tulip and are even more beautiful than the type.

T. kaufmanniana has a habit of forming new bulbs several inches below the point where the original bulb was planted. If you intend to try only a few of the species Tulips, include this one in your selection.

T. praestans: Habitat, Bokhara. The bulbs of this species are large and broad with very thick skins. The bluntly pointed flowers are carried on dark purple stems at a height varying from 6" to 12". Flowers are light scarlet, slightly yellowed at the base. There is no basal blotch.

T. turkestanica: Habitat, Turkestan. The coloring of this plant is most unusual. The leaves are gray-green with a slightly hairy pink edge. The two or three stems are greenish-purple, peculiarly spotted with minute pale dots. Flowers vary from four to eight and are sharply pointed. The back of the petals is predominantly green with pink and yellow shadings. Creamy white inside with a pointed basal blotch of vivid orange.

T. biflora: Habitat, Russian Turkestan. The dark stems have one or two branches. The pointed flowers are small and of purplish-gray, flushed yellow at the base. The basal blotch is yellow. This is one of the very early blooming species (March).

T. didieri (*syn. Billietiana*): Habitat, Savoy Alps. The flower of this species

is plain yellow at first, later becoming mottled with red. The basal blotch is pale yellow-brown.

T. aucheriana (*syn. Humilis*): Habitat, Asia Minor. Sold in this country under the name of one of its synonyms, *T. humilis*. Stem, short—4" to 6". The flower varies from pink to deep rose pink. The basal blotch is yellow showing through to the outside.

T. kolpakowskiana: Habitat, Turkestan. The slender 4" to 7" stems of this April-flowering plant bear pointed flowers of yellow flushed red outside.

T. pulchella: Habitat, Asia Minor. This species is very dwarf, with leaves only 1½" long when the plant is in flower. Equally short stems varying in length from 1½" to 3". The flower is oddly shaped; its base is narrow and funnel-shaped, then it expands into a globe. Color is bright rose red and the basal blotch is yellow. *T. violacea* is very similar but the base is olive-green and yellow. April-flowering.

T. marjoletti: Habitat, Savoy. This May-blooming Tulip is bright yellow with a green star at the base. It grows to 15" in height.

T. oculus-solis: Habitat, Europe. Deep crimson with a dark center. Grows to the same height as *T. marjoletti*.

There are species Tulips known other than those I have listed, and each succeeding year discovers additional Tulips of this type. Those listed, however, present as wide a variety as any gardener, other than a specialist, will care to undertake.

The nomenclature of these plants is still quite confused due to the fact that one species will show a marked variation in different parts of its range, with the result that variant forms are always being discovered under new names. Naturally, a number of synonyms have resulted which have not as yet been satisfactorily sorted and classified. There is no cause for worry, however, as the various plants are just as beautiful under one name as another. After growing a dozen or more varieties, you will find your enthusiasm growing rapidly out of bounds!

An old elusive art of paper cutting

(CONTINUED FROM PAGE 55)

castles from Shakespeare's tragedies and I have wondered since if they might have been the *magnum opus* of that gifted and industrious lady, Mrs. Delaney.

From all this you will see that the Paris *antiquaire* was wrong in confining the practice of the art to the early 19th Century. It is true that at that period it had a lively return in Alsace and during the next thirty or forty years there were many practitioners in France, Germany and Holland. Then it seems to have faded away into more lusty forms of handicraft to survive only in the lace-paper valentine and haloes for little, crudely painted saints.

Our own small collection, from which come the illustrations for this article, has brought much amusement and pleasure. For a long time the first

acquisition was the oldest. It seems to be signed "Adele", and is dated 1800. Some others are also signed and dated, but to the majority no artist has laid claim. They have been picked up in all sorts and kinds of places and at all sorts of prices. In almost every case the dealer from whom they were purchased has disclaimed any knowledge of the art and has not, upon first inquiry, seemed to know what we were talking about.

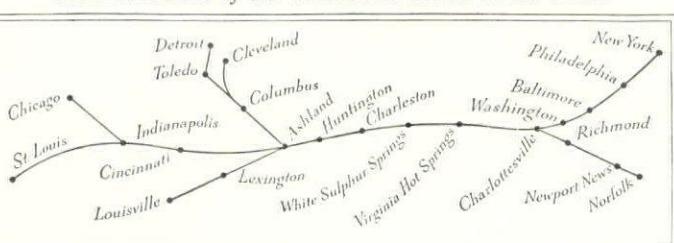
It may be that the most curious find is the most valuable. We were hunting, one day, for garden ornaments in a house-breaker's shed in Putney. Suddenly, in a corner covered with dust, my eye lighted upon a picture in what seemed to be a Jacobean frame. When I had conquered the intervening junk

(Continued on page 73)



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Attics are easy to transform with Armstrong's Linoleum. Here plain colors inset in Marbelle No. 018 form the game deck.

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You start the transformation with a ship's play-deck that hides the old floor boards. Armstrong's Linoleum in plain colors, Jaspés, and Marbelles can be easily cut to form the base for any deck games you like best—horse racing, tenpins, even shuffleboard. Cement the whole in place over lining felt. And there you are! All done in a day—and soon you are repaid in genuine fun and relaxation.

No need to worry about wear. The colors of your new Armstrong Floor are inlaid. Easy to clean, too. The seams are almost invisible. That means you can play on it, yes, even dance on it to your heart's content

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Your local linoleum merchant is equipped to install Armstrong game floors. The cost is but a fraction of what you might spend for pleasures that don't please half so much. And your game floor will entertain for years and years!

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If you would like to know more about the details of this game room, write to our Bureau of Interior Decoration for a complete specification sheet. It will be enclosed in a copy of "Floor Beauty for New Homes and Old," which tells the story of linoleum floors for every room in the house. All this for 10¢. (Canada, 40¢.) Armstrong Cork Company, Floor Division, 969 Mulberry St., Lancaster, Pa.

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An old elusive art of paper cutting

(CONTINUED FROM PAGE 72b)

d tracked the object to its lair, it is, sure enough, a sort of *papier découpé* new to me. We bought it for a fiving or two and were pleased with it as an additional item. Several years later we saw illustrated the little scene cut by Sir Joshua Reynolds. Method, manner, period are the same but, alas, this is unsigned. But it is pleasant to believe that the boy, J. Reynolds, could have done it or, even, that Queen Anne herself *might* have snipped and pasted this flamboyant little picture.

A good many specimens in the collection are white against a clear, clean slate, and several are in small glass cases. One curious example in a long glass case is labeled in the left-hand corner, "View in Kent from a painting by Gainsborough," and in the other corner is a little sign, "J. Bruce—ews Agent—Islesworth." It seems to be made from tiny cut-out pictures but may be that the artist drew and colored the infinity of small objects, cattle, crops, farm workers, commanding castle, before he cut and arranged them so elaborately.

A different technique is a sort of sealed cardboard. The relief is lower than in the built-up pictures. Another, which is curious but not in the least beautiful, is a number of layers of cut paper laid between sheets of glass so as to give depth and perspective.

In Sicily were discovered some quite modern but charming vintage scenes by an artist who is known only by his initials. They are cut from primary-colored bits of glazed paper, and have perhaps more claim to artistic quality than any but the very first little mythological scene which is still the pride of the modest collection. Once in a while comes an accession, but I am afraid it can never be very important. It has a good many delighted visitors who find it more agreeable than some of the art objects of more importance among which it lurks in a little corner of its own.

Desmond Coke says, "It is, in fact, a very interesting (art) and one oddly neglected till of late by most collectors. Perhaps one reason is that it lacks documents or signatures to an unusual degree so that however much a man might become a connoisseur he could not ever hope to be an expert." That being the case I dare to present the little knowledge I have and to the slight information upon a slight art expression shed a feeble light that may help to make it clear.

It may be that no one will ever become an expert, but certainly in the infinity of varieties of *papier découpé*, each one of which shows something new, no one will become bored or accustomed.

Right ways to prune the evergreens

(CONTINUED FROM PAGE 41)

It is perhaps more difficult to tell how much to cut. As a general rule I would say any necessary amount as long as all the green part is not cut off. When trees are very straggly they sometimes have to be cut back into the body part and even then in most cases new growth will develop from the old wood, but it will take from one to three years for the tree to bush out again. If a second shearing is needed, it should be confined to the longest branches of that year's growth.

Some artistic gardeners do not clip their evergreens into perfect globes or pyramids. They seem to sense the individuality of the plant. They give a hint on the surface of the anatomy beneath. Their hedges do not look like walls. You do not see every individual plant but you get the feeling of them. The corners are rounded off. The top is slightly curved. The sides are slanted, though they are neat and well-kept they are not stiff.

The pruning of Spruces, Firs and Pines consists mainly in cutting the terminals of lateral branches to the first, second, or third fork. This prevents the tree from branching out and gives it a bushier appearance. If the tip of the main branch or leader is damaged a new one can generally be grown, but sometimes it will require the help of a guiding stake to which the new leader may be tied.

Rhododendron, Mountain Laurel and Andromeda are rather difficult to prune unless they may be cut back to the ground in which case a new bushy growth develops from the base. It is important to remove all seed pods from

these plants immediately after the flower fades; and the first year after transplanting it is not advisable to let them bloom; they should be disbudded to conserve their strength.

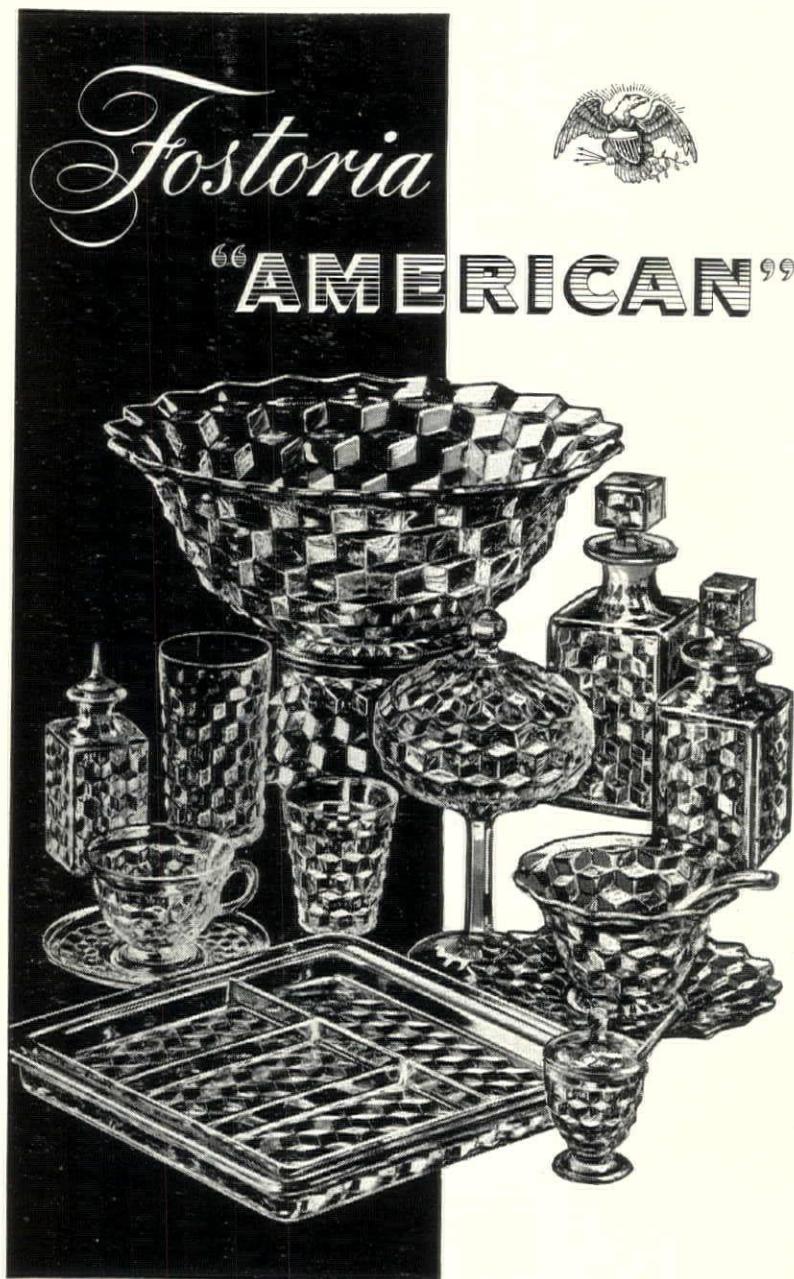
Those shrubs whose foliage is easily damaged during the winter—Mahonia, Leucothoe, etc.—can be cut back to the ground immediately after blooming. The new growth will develop very rapidly at this season.

Abelia grandiflora blooms on the new wood in summer and, of course, can be cut to the ground in early spring where necessary. Similar cutting may be given the Ericas and Callunas (Scotch Heather and the like). *Erica carnea*, the winter-blooming variety, may be cut immediately after the bloom is over.

To cut back *Daphne cneorum*, Candytuft and other plants of this type, just as soon as they have finished blooming, gather all branches straight up in one hand; then with the other hand cut everything off two or three inches from the ground.

When plants are to be cut to the ground it is well to remember that none of them should be deprived of its season's growth which begins in May or June and lasts sometimes to the end of August. Plants cut too late in the spring will not ripen before frost and may winterkill.

With these general directions, combined with observation of what gardeners do in the neighborhood, the novice should have courage to operate on his own plants, at first conservatively and later more daringly as he becomes more experienced.



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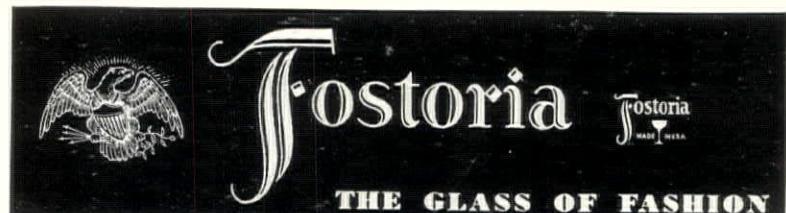
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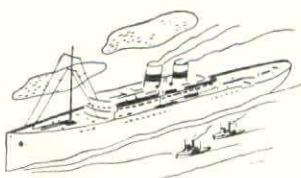
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Let's have some good vegetables

(CONTINUED FROM PAGE 59)

pepper. When the potatoes are cooked, peel and cut into quarters or eighths and put them into the butter mixture. Heat but don't let the butter boil. When ready to serve, add the juice of 1 lemon.

simmer a minute or two, then bind the same with the yolks of 3 eggs. Serve with fried croutons.

CAULIFLOWER WITH CREAM SAUCE AND BUTTERED CRUMBS

RED CABBAGE

Wash and slice fine 2 tender red cabbages and put them to soak in 2 tablespoons of vinegar and some water. Then chop 1 onion fine and brown it in 2 tablespoons of bacon fat and 2 tablespoons of butter in a frying pan. Put in the cabbage which has been drained well. Add 1 bay leaf, 3 cloves, 2 pepper-corns and 2 tart, juicy apples, sliced fine. Cook slowly until tender stirring frequently, as red cabbage burns easily. When done, melt 1 tablespoon of butter in a saucepan, add 1 teaspoon of flour, stir and put in the cabbage and its juice. Sprinkle with 1 teaspoon of sugar and the juice of $\frac{1}{2}$ lemon. Simmer for a minute or two and serve.

PURÉE OF MUSHROOMS WITH ENDIVES BRAISED

Wash and wipe dry 1 lb. of mushrooms. Peel and put through the fine meat grinder. Put a heaping tablespoon of butter in a frying pan and cook the purée in it over a hot fire until all juice has evaporated.

Make a béchamel sauce by melting 1 heaping tablespoon of butter in a saucepan. Add to it 1 small piece of celery, 1 small onion and 1 small carrot, cut fine. Brown lightly, then add 3 level tablespoons of flour. Cook without browning for five minutes and add slowly 1 pt. of hot milk. Add a bouquet of parsley and 1 little bay leaf. Reduce until quite thick, then salt and pepper to taste and pass through a fine sieve. Add the mushrooms, 1 heaping tablespoon of grated Gruyère cheese, 1 heaping tablespoon of grated Parmesan, and $\frac{1}{4}$ cup of thick cream.

In the meantime take the outer leaves off 3 lbs. of the endives, wash thoroughly and rapidly in cold water, dry and place them in a well-buttered enamel dish. Sprinkle a few drops of lemon juice on them, salt and pepper and dot with two tablespoons of butter. Add $\frac{1}{2}$ cup of good meat stock, preferably veal or chicken. Cover with a buttered paper and put on a fire. Bring to a boil and then put in the oven to cook slowly for about two hours. Put the purée of mushrooms in an oblong glass cooking dish and place the endives on top of it. Pour the juice from the endives over all and serve at once.

ASPARAGUS TIPS COOKED À LA FRANÇAISE

Wash thoroughly and soak heads down in cold water for one hour 2 bunches of tender green asparagus. Cut in uniform pieces the size of a pea. Put in boiling, salted water and let boil for just a few seconds, or until barely tender when crushed between the fingers. Drain and place in cold water. Fifteen minutes before serving, drain them well. Put 2 good tablespoons of butter in a saucepan, add the asparagus, salt and freshly ground pepper and warm in the butter. Sprinkle with 2 teaspoons of flour, $\frac{1}{2}$ cup of meat stock and 1 teaspoon of sugar. Bring to a boil and

Cut away the leaves and part of the thick stem of a firm white cauliflower and put to soak head down for twenty minutes in salted water. Plunge it in rapidly boiling water and cook for fifteen or twenty minutes. Put it in a round vegetable dish head up and pour over it some hot cream sauce.

With the cauliflower pass a bowl of buttered crumbs made in the following manner: Cut some stale bread in little pieces and fry in butter until crisp and brown. When cold, roll them out and put back in the warming oven until ready for use.

CARROTS VICHY

Peel and wash about 3 bunches of tender young carrots and cut them in tiny thin slices. Melt $\frac{1}{2}$ lb. of butter in an enamel baking dish and add some salt and a teaspoon of sugar. Mix well. Add the carrots and pour over all $\frac{1}{2}$ cup of cognac. Cover the dish and put into a moderate oven to cook for one hour. Do not stir but watch carefully so that they don't cook too long and get hard or brown.

PURÉE OF WATERCRESS

Wash and pick over carefully ten bunches of watercress, removing the coarse stems. Do this the day before you wish to serve the dish. Put them into salted boiling water and cook for twelve minutes. Drain and rinse in cold water and put through a sieve. Then leave in the icebox until the next day. When ready to use, pour off the juice which has formed. Melt 3 tablespoons of butter in a saucepan and add 1 tablespoon of flour. Cook for a minute without browning, then add the cress and $1\frac{1}{4}$ cups of cream. Salt and pepper to taste and heat slowly, stirring meanwhile. When hot and well mixed, serve garnished with fried croutons.

SAVOY CABBAGE

Wash and soak 2 Savoy cabbages cut in quarters in cold salt water for a half hour. Then cook in salted boiling water for ten minutes. Drain well and chop fine. Put 1 little onion (chopped fine) in a frying pan with 2 tablespoons of butter. Brown until a light golden color. Sprinkle lightly with 1 tablespoon flour. Add the chopped cabbage and $\frac{1}{4}$ cup of meat juice or a teaspoon beef extract dissolved in a little water and thinned with a little of the cabbage juice. Add salt and pepper and a sprinkling of nutmeg. Cook for ten minutes and serve.

SQUASH IN CREAM

Butter a deep glass baking dish. Peel 4 white summer squash and remove the seeds. Slice the squash into the dish, sprinkle with salt and pepper and put on 3 tablespoons of butter in little dabs. When the dish is full, place

(Continued on page 82)

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SOLID SILVER

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A CERTAIN MAGIC quality marks the masterpiece... in silver as in every work of art. "MODERN CLASSIC," the creation of Robert E. Locher, one of America's most important contemporary designers, has this quality. It instantly appeals to all those who love exquisite things.

MODERN CLASSIC, of course, is in perfect keeping with the present-day trend in decoration and is most welcomed by brides-to-be. At the same time it has the grace and satisfying proportions of classic design which appeal to the matron of conservative taste.

Here, indeed, is a modern classic in fine Sterling tableware, which we are sure will delight you when you see it in actual silver at your Jeweler's.

Eight other outstanding "Treasure" designs are illustrated in the panel below. To help you make the perfect choice for your decorative scheme, we shall be happy to send you our booklet, "The Modern Way to Choose Your Silver." Please address your request to Dept. B-20, Rogers Lunt and Bowlen.

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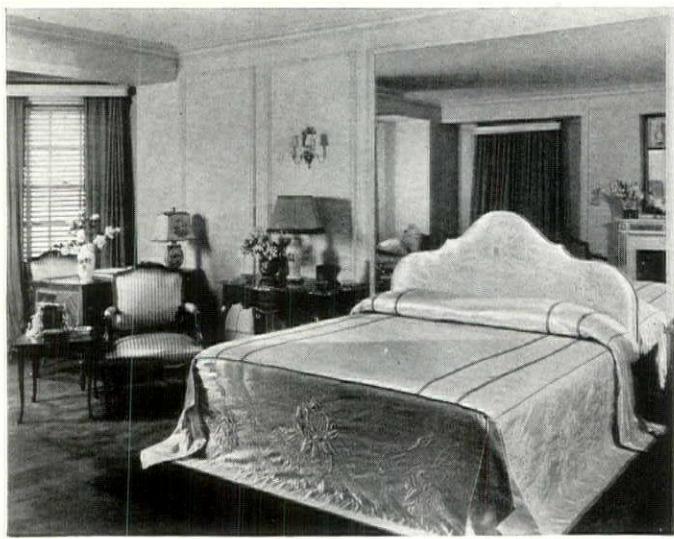


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IN Mrs. James Goodwin Hall's New York apartment is this beautiful bed upholstered and covered in white satin quilted in blue. Walls are flesh color with salmon pink curtains. Diane Tate and Marian Hall, decorators



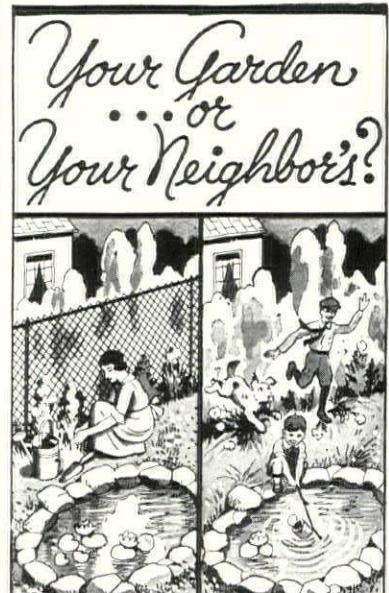
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(Continued on page 80)

Ten decorators in search of a bedroom

(CONTINUED FROM PAGE 76)

round, Directoire table holding a lamp and small accessories. Another chair with a white-painted frame is covered in figured chintz like that used to line the curtains.

Crystal side lights, four in number, are simplified modern, light in scale, and give indirect illumination. Lamps are all specially designed glass columns with shades of heavy white silk made exactly alike and very tailored.

FROM Rose Cumming of New York we present two schemes. The first is soft in coloring.

Walls, woodwork and ceiling are flat-painted a pale robin's-egg blue, with moldings in a deeper tone of this blue. Curtains are peach satin with a three-tone block fringe of peach, light blue and a deeper tone of robin's-egg. Carpet, deep robin's-egg blue; bed, blue-green brocade with cover to match. Chaise longue is soft peach velvet to match curtains. Two chairs are in chintz of robin's-egg blue with bouquets of peach colored roses.

A mirror-topped, cream silk draped dressing table has over-drapery of Brussels lace. Under-curtains are creamy crêpe chiffon bound in peach ribbon. Lamp shades are of lace over peach silk lining. The mantelpiece is peach colored marble.

For something more individual Miss Cumming suggests the scheme of her own bedroom.

Walls are silver canvas painted in a delicate design depicting a Chinese legend. Floor is highly polished brown cork with a large white bearskin rug beside the bed.

The bed is made from old Chippendale carvings with mirrors set in back and side rails. On it is a cover of soft blue satin with Chinese embroidery of small bunches of flowers scattered over.

Furniture is all antique Chippendale, all stripped to the natural wood, and figures and animals of decoration in *blanc de chine*. Furniture coverings are in lapis blue and Chinese pink, and the curtains, silver.

FROM the Kansas City firm of H. R. Linn, Associates, comes a blue scheme as follows.

Walls are grayed turquoise with window recess in Chinoiserie decorated mirror panels, the decoration in delicate tones of turquoise, white and periwinkle blue. Ceiling and woodwork: gray-white. Floor: self-toned chevron stripe, off-white carpet.

In the mirrored window recess hang glass curtains of pin-striped gray-white gauze; over-curtains are turquoise blue *crêpe de rae*, trimmed with bell-shaped crystal bead fringe hung on crystal pole; cartridge pleated headings.

Bed is painted old white and upholstered in white ground moire with Chinese decoration in shades of turquoise and periwinkle blue. Spread of blue dull satin, tailored.

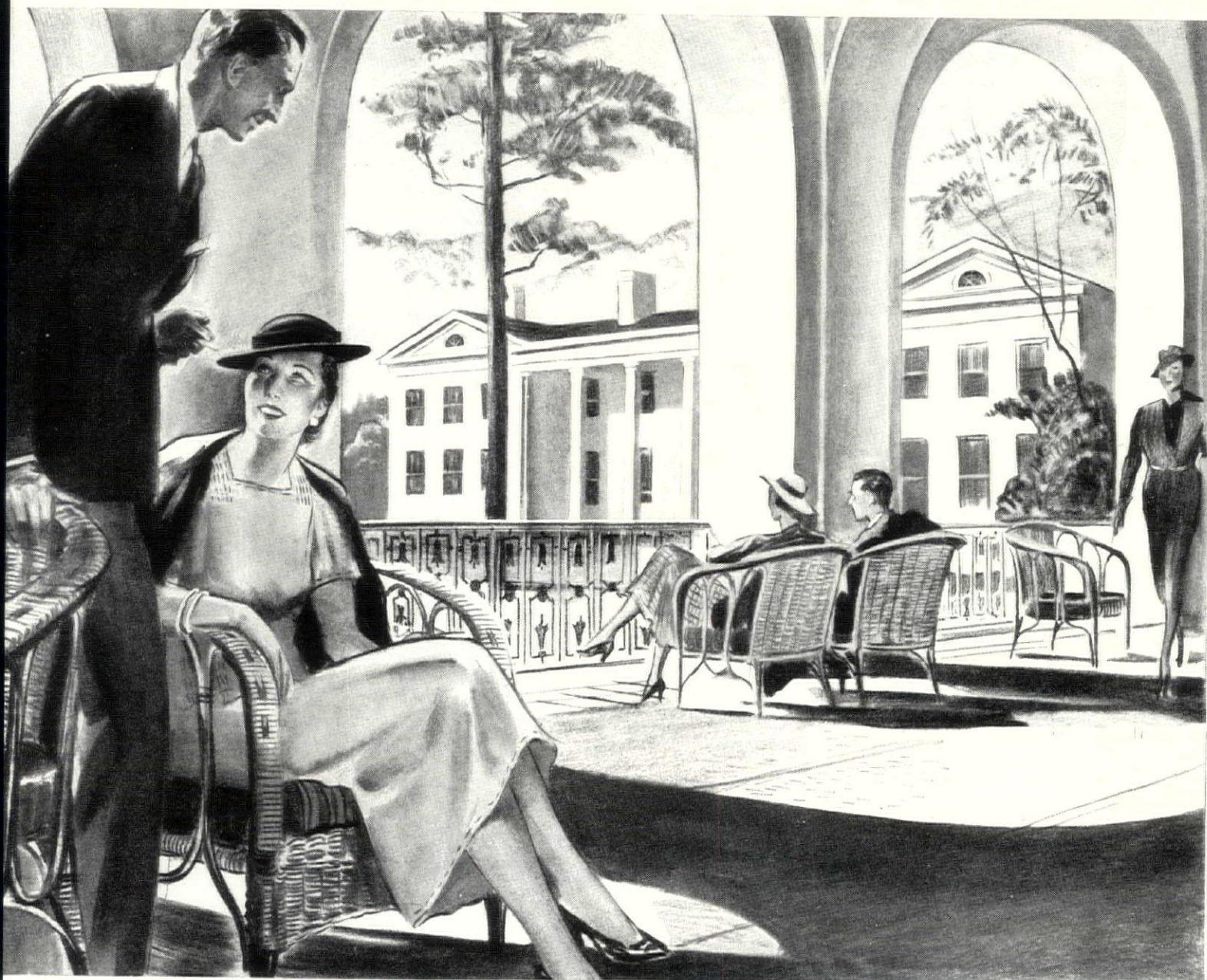
Furniture covers are white hair-cloth, wide striped velvet in shaded old white to mouse color, periwinkle blue satin with popcorn tufts in white.

Off-white lamps; small objects in crystal and silver are the accessories.

MABEL SCHAMBERG of Chicago feels that a restful bedroom is essential today and finds that the use of soft, almost monotonous tones best achieves the desired effect. Silver and gray, crystal and white, are the colors she chooses.

The walls and ceiling are soft dove gray. The fur rugs are a deeper tone of the same color. Furniture is in pale gray striped Holly. Glass curtains are white silk voile, and over-curtains highly glazed white chintz with a design in pale gray, beige and silver. Bedspread and interesting bolsters are of soft gray beige satin, very simply quilted in silver thread.

Lamps and toilet accessories are made of shimmery crystal. Radio and toilet set and the frame of a water color in ciel blue help to give the room an atmosphere of softness that is very refreshing.



*Laze away the golden days of Indian Summer at
THE GREENBRIER*

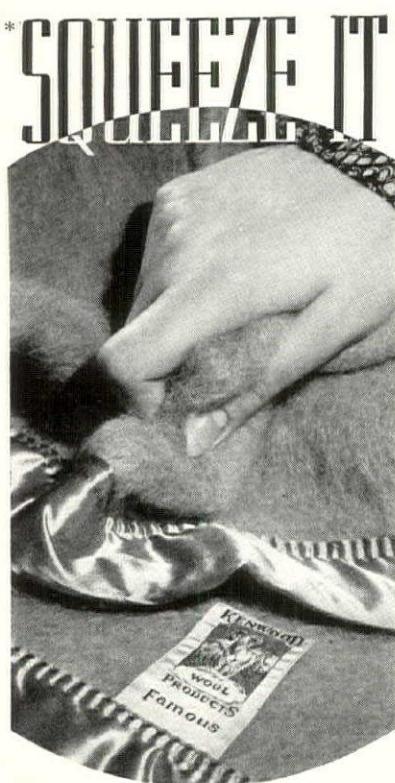
When mellow autumn writes urgent invitation in leaves of scarlet and gold, accept gracefully. Retire to White Sulphur Springs. With keen golf and tennis competition in the air . . . polo ponies pounding the turf in thrilling bursts of skill and speed . . . shotguns cracking on the skeet range to

remind you that hunting days are near . . . with spirited mounts and pungent woods beckoning—you'll take a new lease on life. You may laze away *some* golden days . . . bask in the warm sun . . . take the cure, perhaps. But there's a tang in the air that lifts your game and spirit to top form at The Greenbrier in autumn.

Autumn season rates at The Greenbrier are very reasonable—from \$6 per day, European Plan, with A la Carte or Table d'Hôte service optional; from \$12 per day, American Plan. Illustrated literature describing The Greenbrier will be sent to you upon request.

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BLANKETS ALL WOOL

Ten Decorators in search of a bedroom

(CONTINUED FROM PAGE 78)

WILSON, BARCLAY AND LOWNDES of San Antonio has developed for us a bedroom scheme along this line:

Walls and woodwork—eggshell with a slight flesh cast. Ceiling—French blue. Floor—carpeted, wall to wall, in French blue.

Curtains are eggshell satin trimmed with silk ball fringe in eggshell, French blue and pale coral. These hang over Venetian blinds painted eggshell, with tops of French blue.

On the bed is a quilted chintz spread with an all-over floral design in pastel colors on an eggshell ground. Other furniture coverings and accessories are in colors picked from the chintz, using pale coral and chartreuse as accents.

WHEN Alta R. Thomas of Hamilton, Ohio, attains the bedroom of her dreams it is going to be of the Classic modern type.

The floors will be carpeted in deep olive green grandeur broadloom, with scatter rugs of high pile white lambskin.

Soft coral with an antique overglaze will finish the walls, and on the woodwork a deeper shade of the same color will be used.

Coming to the furniture, the beds and a chest will be decorated in an old white and the night tables will be in very deep coral with crystal tops. Miss Thomas will use a very deep green on the legs of the dressing table stool, the frame of one chair and the mirror frame above the dressing table. The skirt of the dressing table and the upholstering of the chair are to be in citron satin with a deep green stripe. The dressing table will have two rows of crystal ball trim at the bottom, and upholstery of its accompanying stool will be citron satin. Lily pattern cuivre damask will cover the chaise longue.

For the overhangings there will be citron moire trimmed with the same crystal ball treatment used on the dressing table. They will be tied back. The window treatment will be completed with a crystal cornice and glass curtains of shrimp colored silk taffeta gauze, hanging to the floor.

In the matter of accessories, the following will be featured: a three-paneled screen with painted tiger lily decoration, lamps of white taffeta finished with citron velvet bands, and underlinings of shrimp taffeta; a wastebasket of the same design.

Bedspreads will be of the lily pattern

cuirre damask without any trimmings.

A set of four pictures will be used—classical drawings on mirrored backgrounds, in white and sepia, with old white frames.

WE complete this half-score of bedrooms with two planned by members of House & Garden's staff. It seems that Mrs. Leontine Sanders and Miss Alice Whelan, two of our own decorators, became so excited about the development of this résumé that they coveted a chance at it themselves. So here they are—first, Mrs. Sanders:

Hers is a white room in the manner of the middle 19th Century. The walls are covered with a white moiré paper and the wood trim is painted white. The ceiling, the only note of color in the room, is calcimined a pale pink. At the windows, glass curtains of white, cross-barred gauze hang under white Venetian blinds and over-curtains are of white linen trimmed with a double fringe 2½ inches wide. The floor may either be covered with white linoleum or painted white, then covered with rugs of white bearskin, white angora goat, or white cotton chenille.

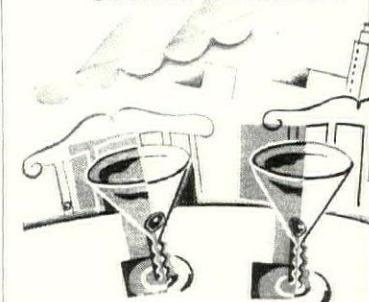
The furniture in this room is an adaptation of Chinese Chippendale bamboo—painted white with gold trim. A slipper chair and two side chairs have seat cushions of white cotton quilting. An upholstered chair is done in white corduroy and a chaise longue in white moire. The bedspread is an old candlewick. Lamps of white tôle and others in the form of white marble columns all have white shades.

MISS WHELAN, on the other hand, prefers a colorful background for her pleasant dreams. She'd paint the walls a pale, yellowish pink with the ceilings a lighter shade of the same color, and hang the windows with glazed chintz patterned in peach and blue and edged with narrow, blue, box-pleated ruffles. Glass curtains would be of cream organdy; the rug to be eggplant.

In this scheme, a bedspread of peach taffeta quilted in blue covers a French walnut bed with head and footboard upholstered in the curtain chintz. The dressing table is hung in peach-colored voile trimmed with coral ribbon. A small slipper chair is upholstered in quilted yellow silk; another chair in blue brocade with flowers in pastel shades.

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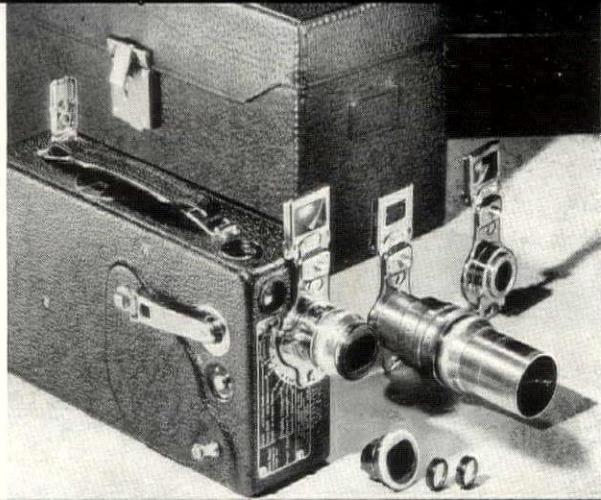
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Let's have some good vegetables

(CONTINUED FROM PAGE 74)

in hot oven and cover with an inverted pie tin. As squash become tender add $\frac{1}{2}$ pint of cream and let cook without the cover until perfectly done. When they are slightly browned, sprinkle with parsley and serve in the cooking dish.

GREEN PEPPERS IN OLIVE OIL

Wash and remove seeds from 8 sweet green peppers. Parboil in salted water, drain well and dry on cloth. Put 1 clove of garlic in a frying pan with $\frac{1}{4}$ cup of good olive oil. When hot, remove the garlic and add the peppers, which have been quartered, to the olive oil. Cook until the peppers begin to brown. Add salt and pepper to taste and serve with Italian bread.

PURÉE OF ONIONS

Peel 2 lbs. of little white onions. Wash and cut in thin slices. Melt $\frac{1}{2}$ lb. butter in a saucepan and add the onions. Cook very slowly for a half hour without letting them brown. Put through a sieve. Put 2 tablespoons of butter in a pan, add 3 level tablespoons of flour and make a roux of this. Add $1\frac{1}{4}$ cups of cream. Cook a minute or two and add the purée of onions. Salt and pepper to taste and add a few

grains of sugar to the mixture. Serve with pork chops, if possible.

GLAZED TURNIPS

Peel tender white turnips, wash well and boil in salted water until almost done. Then drain well and put in a frying pan with some very hot butter. Brown them carefully and season with salt and pepper and a sprinkling of granulated sugar. Drain off the butter and add a little meat extract dissolved in water. Let the turnips simmer until almost dry, or until the juice is reduced to a glaze. Sprinkle lightly with chopped parsley and serve at once.

PURÉE OF LIMA BEANS AND PEAS

Shell 3 lbs. of green peas and 3 lbs. of lima beans. Wash and cook together in boiling, salted water to which has been added a pinch of soda. Meanwhile put two small onions cut up fine and $\frac{1}{2}$ cup of cream in a double-boiler to heat. When peas and beans are done, drain well and put through a sieve. Put a lump of butter in a saucepan, add the purée and beat in the hot cream from which the onions have been removed. Salt and pepper to taste and serve with thin slices of broiled ham.

House & Garden's bookshelf

THE PRACTICAL GARDEN NOTEBOOK. By Ellen Browder Bean. Chicago: Ellen Browder Bean.

A NOTEBOOK is a highly individual matter. All teachers know how desirable it is that their pupils keep notebooks, and they know how hard it is to get their pupils to form the notebook habit. Most gardeners are, perhaps, in a class with the ancient Romans, of whom it has been said that they were so busy making history that they had no time to write any. A few gardeners may have so much leisure and the requisite patience that they can keep a notebook, upon the scale of this one, meticulously. For this class the present offering is a boon, for it provides not only the material upon which to make notes, but the topics also, and the forms. In the "Plant Record" part, the topics are put too closely together for any except the most painstaking students of botany. In spite of this condensation, the book is too large and too heavy, so that a person carrying it to a flower show, as he is urged to do, might well require the services of a caddy, and thus further the idea of making gardening a sport. For the same reason the book might be found cumbersome in practical garden operations.

F. B. M.

ENGLISH POTTERY AND PORCELAIN. By W. B. Honey. London: A. & C. Black, Ltd. New York: The Macmillan Company.

AN authoritative book, as pleasant to read as it is trustworthy. That "indefinable English idiom," evident

even when Continental and Oriental forms and ornament inspire the work, is made outstanding in this brief survey of the entire field of English ceramics, from its early excavated fragments of the 13th Century to the intricate accomplishments of 18th and 19th Century potters and painters.

This distinguishing English character is as notable in ceramics as in furniture. It distinguishes the peasant pottery of the 17th Century, as Mr. Honey says, by the "appreciation of the possibilities of the pure clay technique it employs, and certain devices, such as combing and feathering and the accenting of designs with white dots—seldom or never used outside England."

English Maiolica and Delftware of the 17th and 18th Centuries are briefly treated and illustrated, and then follows the story of the early researches after the secret of Chinese porcelain, small specimens of which had been brought to Europe as early as the days of the Crusades, only to mystify potters as to their composition. After the stoneware of Dwight and of Elers comes the rise of Staffordshire as the center of pottery output, and the work of Astbury, Whieldon, and Aaron Wood, and finally that of Wedgwood, who revolutionized cottage ornaments and accomplished for pottery what the Adam Brothers were doing for architecture and Chippendale for furniture.

Part II of the book is concerned with Porcelain, and covers the story of its making from the 18th Century. "Turning from earthenware to porcelain we enter a new world, a world of sheer amusement, where considerations of

(Continued on page 84)

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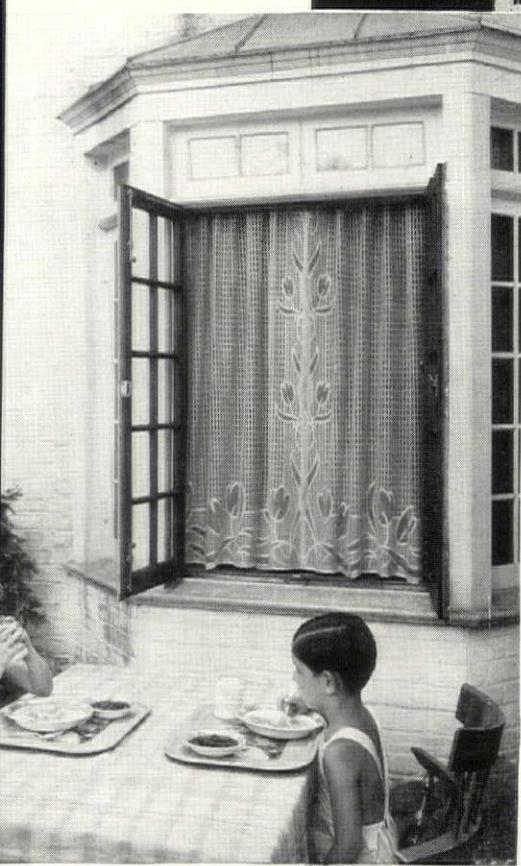
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THE GARDEN MART

BULBS AND OTHERS

With September comes the real start of the fall planting season, although the real peak of activity will hardly be reached before October. Narcissi and most of the smaller bulbs such as Crocus and Muscari are better planted in September than later on, and so too with the seedling perennials which are large enough to be set in their permanent places. The latter, if planted now, will have a chance to establish their roots before cold weather, and, if mulched after the first hard freeze, are not likely to be harmed by cold weather.

Generally speaking, people do not pay enough attention to the soil in which their hardy bulbs are set.

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RARE HARDY BULBS for Fall planting. Crimson Satin Flower, Butterfly Tulip, Camassia, Pink Robin and many others are offered in my interesting Autumn List. Write Dept. FH for it. Rex D. Pearce, Merchantville, N. J.

NARCISSUS BULBS: Mixed, naturalized, vigorous. Government inspected. \$25 per bushel and express. Fall delivery. Rose Lawn Nursery, 138 River Rd., Willoughby, Ohio.

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HEMEROCALLIS. Dr. A. B. Stout's Hybrids. Farr Nursery Co., Weiser Park, Pa.

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IRISES Shirvan, Purissima, Spring Maid, Bremen, Depute Nonblot, and other aristocrats. Upton Gardens, Colorado Springs, Colo.

IRISES Rainbow collection of 10 garden favorites \$2. postpaid. Upton Gardens, Colorado Springs, Colo.

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These plants, like other types, need nourishment; they may bloom in impoverished soil, but they won't bloom their best. Bone meal is probably the safest fertilizer to use for all kinds of bulbs, and it certainly is one of the best in the majority of soils.

WATCH THE SEEDS

In the flower garden, September means the removal of all seed pods from plants that are not intended to self-sow; otherwise you are likely to have a bad clutter on your hands next spring. Where new plants are needed, the best plan is to buy them direct from reliable growers, such as those who advertise their specialties on this page.

ORCHIDS

ORCHID PLANTS extra fine for greenhouse. Carolina Orchid Growers, Inc., Southern Pines, N. C.

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JUDGES at the American Peony Society National Show at St. Paul in June picked Hansina Brind as best flower in the show. Other varieties considered were Tournangelle and Solange. We offer this show collection of exhibition flowers, all three for \$5.00. Choice generous divisions, carefully labeled and packed. You can get nothing finer for your peony garden. We grow 250 other varieties of high rated Peonies and Oriental Poppies, including all the famous new Neely hybrids. Write for our publication, "Along the Garden Path". Auglaize Gardens, Box 44, Van Wert, Ohio.

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House & Garden's bookshelf

(CONTINUED FROM PAGE 82)

usefulness are irrelevant and seriousness an impertinence. Porcelain can be turned to use, of course, but its true genius is to charm and surprise, and it was the happiest accident that on its rediscovery in Europe its technique should have come to maturity precisely in the period of the irresponsible and capricious *rococo* style." Of its many attractions, Mr. Honey sets forth the "delicious Chelsea paste" in a way which tempts the appetite of collectors, even as a savory odor does that of epicures, and names his favorites as dating from 1750 to 56. Then follows talk of Bow and Lowestoft, and the work of the Longton Hall factory, of Derby and Worcester, Caughley and Liverpool, Plymouth and Bristol, and finally of the New Hall works and rustic porcelain of Staffordshire.

The 19th Century brings us to everyday names like Spode, Worcester, Coalport, Nantgarw, Swansea, Minton, Doulton and others; and delightful discussions as to who did or did not paint certain typical birds and flowers. The chapter on collecting, of course, makes the unwary aware of possible deceptions and safeguards, and the Bibliography makes the beginner thankful for this brief survey garnered from a subject of almost illimitable scope.

G. G. G.

ENGLISH NEEDLEWORK. By A. F. Kendrick. London: A. & C. Black, Ltd. New York: The Macmillan Company.

THE familiar roaring challenge of the English lion challenges with both right and title when English needlework is concerned. Since 1905, when the exhibition at the Burlington Fine Arts Club awakened the world to the importance of English embroidery, much attention has been given to specific examples, but less consideration to the subject as a whole.

Mr. Kendrick deals with it historically, starting with the earliest examples of the Middle Ages. Anglo-Saxon records show "that needleworking was greatly esteemed and assiduously taught," and the stole and maniple found in the tomb of St. Cuthbert at Durham in 1827, bear concrete record of this fact. The Bayeux Tapestry—really an embroidered band, 230 ft. 9 in. long and 19½ in. wide, is worked in wool of eight shades, depicting vividly certain events of the reign of King Edward the Confessor.

Opus anglicanum—"English work," a term used for English embroidery, doubtless specifically ecclesiastical, has been current even in Continental Europe since the late 13th Century. This work is contemporary with "the most exquisite phase of English Gothic, whether in architecture, sculpture, or the minor arts of ivory-carving, metal-work, and woodwork." These great needlework achievements maintained their high standard from the early 10th to the mid-14th Century and challenge world-wide comparison. Secular and domestic work continued much of the "pomp of medieval ceremonial—at times with very little change, even in matters of detail, into the 16th Cen-

tury." The gorgeousness of chivalric circumstance was not a little abetted by the needlework of the age in banners, standards, guidons, and pennons. Greyhounds' collars were embroidered with letters of gold and garnished with silver-gilt. Bed-hangings were sumptuously enriched by embroidery.

With the reigns of Henry VIII and Elizabeth we are on more familiar terms. As Mr. Kendrick says: "It was an age of personal display." Costumes were lavishly embroidered. "The designs most favoured were the adaptations of the Levantine arabesques which followed upon the commercial relations established with the Eastern Mediterranean." We are given delightful glimpses of embroidered hangings, costumes and accessories. Something is said of the "blackwork," or "Spanish work," so popular in the time of Elizabeth when black thread was much in use for needlework. "Most of the flowers and fruits known to have been grown in Elizabethan gardens seem to find a place in the coloured embroideries." Petit-point panels in sets, various hangings, dresses, and accessories were beautifully embroidered as we know from existing examples.

Mr. Kendrick traces the changes that took place under the Early Stuarts and the Commonwealth, the resurgence of luxury under the Restoration. We read of stump-work and other stitchery, but always in passing, with no emphasis on the technical side, except a single illustration showing the simple stitches—"Stem Stitch, Split Stitch," etc. The record proceeds to the present day and ends with a page or two about collecting and preserving. An interesting book, pleasantly leading you on from page to page until finished.

G. G. G.

SONGS OF WILD BIRDS. By Albert R. Brand. New York: Thomas Nelson and Sons.

WHEN one picks up this wonderfully attractive little book one wonders that the general plan of it was not conceived before. Birds always have made a large part of nature study as they make universal appeal. As an economic force their value is becoming more intensified. Governmental agencies are beginning to care for them. Their actions and their forms and colors impress the child and constitute no small part of his education. But in the study of birds this book makes an astonishing advance by devoting itself to the songs of birds and by so treating them as to give good instruction in a practical way. The recording of their song was impossible up to a few years ago. The difficulties are described in this book. Now there are presented here, in a form that permits of their repetition, the songs of thirty-five of the birds that are common in the northern part of the country. In spite of the prevalence of the radio there can probably still be found, and at least there can still be bought a phonograph to reproduce the songs. Thus can be given, without a teacher, instruction in most impressive form. But in the

(Continued on page 85)

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House & Garden's bookshelf

(CONTINUED FROM PAGE 84)

text also the work is very commendable. Even the enumeration of the thirty-five birds is made interesting reading by the interesting notes concerning the bird's location when singing, its song, call and notes. Thus is made up the striking lack of colored pictures which are regularly found in a book on birds.

F. B. M.

COMMERCIAL FLOWER GROWING. By Alex Laurie and L. C. Chadwick. Philadelphia: P. Blakiston's Son and Co.

A LARGE and thoroughly comprehensive work, this, evidently the outgrowth of much study and practice. Indeed for a person not well trained in the schools or by a long course of earnest private study much of the book is not easy to read. It first treats of Plant Structures and Their Function, Factors Influencing Plant Growth, Soils and Fertilizers and Reproduction and then exhaustively discusses greenhouses and their management. Each flower used in commerce is given separate treatment, with discussion of marketing. Growing outdoors also is not neglected. The entire work seems to be very satisfactory as an up-to-date summary of the whole subject. Only in the matter of that one very valuable cutflower, the Peony, do the authors betray ignorance evidently resulting from lack of experience, for Peonies used for cutting are not commonly

grafted or layered, and one does not need to wait two years for blooms after dividing the roots, nor is it at all advisable in the trade to grow Peonies from seed.

F. B. M.

HOW THE MODERN HOSTESS SERVES WINE. The Epicurean Press.

If you are anxious to appreciate to the fullest extent America's recently acquired privilege of enjoying wines again, and yet hesitate to ask all the questions you would like to have answered concerning the art of purchasing, choosing, storing, serving and imbibing wine, this recently published, comprehensive, authoritative, and attractively presented little book is most deserving of a place in your culinary library.

It contains a brief history of the wine industry of European countries and of the United States, including several charming traditions of their vineyards. It tells how the French wines acquired their names, and gives a chart of vintage years of European wines. Photographs showing the process of wine making, and a list of the important European wines. A map showing the different wine districts of France, also a list of correct wines to serve with different foods, some suggestions for menus, and a few recipes dependent upon wine for full flavor.

J. P.

It's Time for Fall Planting

DREER'S AUTUMN CATALOG



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Plant these NOW for color and fragrance in your rock garden next Spring.

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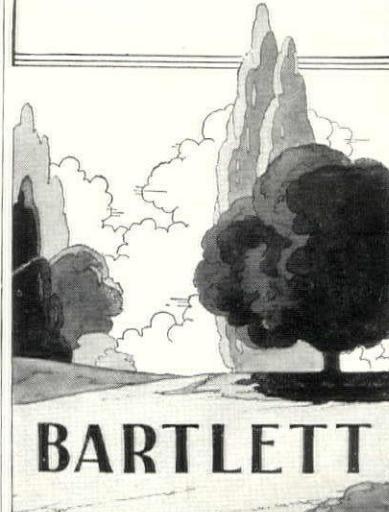


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Tulipa Florentina, sweet smelling, small, graceful, butterfly-yellow variety for the rock garden. Multiplies rapidly. Grows 16 inches high. 12 for \$1.10. 100 for \$8.

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ABOVE. The dressing table, bed and night table which are part of the new furniture ensemble of the Simmons Bed Company. Done in clear, soft yellow with black trim. Rust rug. Yellow plaid wallpaper

Metal in private life



ALL the Simmons furniture is metal—styled and decorated in effective imitation of wood. Left. A chest of drawers in simulated harewood finish trimmed in soft blue, with circular mirror. The chair is metal—upholstered seat and back. The rooms on this page were recently exhibited in New York by the Simmons Bed Company



ABOVE. The red, white and blue nursery—with oyster white furniture trimmed in cherry red. A plaid calico dog decorates the crib. All pieces, except easy chair and screen and accessories, by Simmons

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Choicest bulbs—first-class in every respect. Superb mixtures of all colors.

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Perfect cup-shaped, long-stemmed flowers in many gorgeous pastel colors.

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As the modernist sees the Hudson



ONE of the Hudson River series of five designs by Ruth Reeves, this is in brown and yellow and represents the Hudson as it is seen from Barrytown

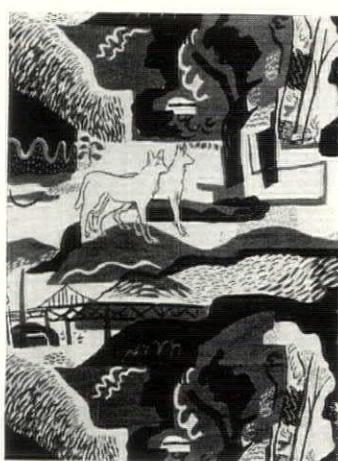
AMONG the most inspiring sights in this country are to be numbered many of the views to be found along the course of the Hudson. In every period from its early days as the Tappan Zee to the present, artists have recorded these scenes in the mediums of the moment. No 19th Century New York farmhouse but treasured one or more Hudson River portraits—either colored prints in the Currier & Ives school or originals thick with oils.

Now with the completion of a set of designs by Ruth Reeves we have a new Hudson River series. Sponsored by the Gardener School Alumnae Association, which awards fellowships for creative work in art and science, Miss Reeves recorded in oil scenes along the Hudson. She then carefully worked these scenes out as a series of five conventionalized designs for fabrics to be made up in the manner of the French toiles.

Miss Reeves' designs are "West Point"—a sketch of West Point from Fort Putnam, "Barrytown"—The Hudson at Barrytown as seen from the

Richard Aldrich estate, "Newburgh"—from a Downing garden on the Frederick Delano estate, "Kingston"—overlooking Kingston, "Poughkeepsie"—Poughkeepsie Bridge from the Roosevelt home at Hyde Park. These five designs, three of which are shown on this page have been printed on Sanforized linen by Robert McBratney and on Celanese nimon. This is an introduction to the market of nimon printed in colors for curtains. In New York they are exclusive with McCutcheon.

Miss Ruth Reeves is a very well-known person in the field of design. Her fabrics have been exhibited countless times both in this country and Europe. Many museums show her work in connection with industrial design and modern art. She has been singled out for the Gardner Grant, and more recently by a grant from the Carnegie Corp., through the Carnegie Institute of Washington. This latter grant is the first to be made by a Carnegie group in the field of industrial design, and it is also the first that has been made to a woman in the field of art.

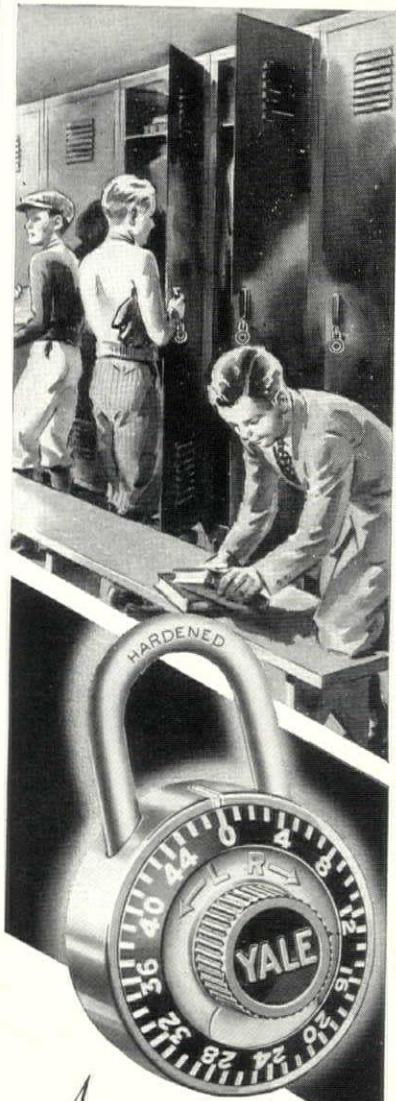


ANOTHER of Miss Reeves' Hudson River series gives her impression of the river and the Poughkeepsie Bridge seen from the Roosevelt farm



"WEST POINT, from Fort Putnam" colored in blue, black and oyster white is an interesting design. In the foreground are two cadets

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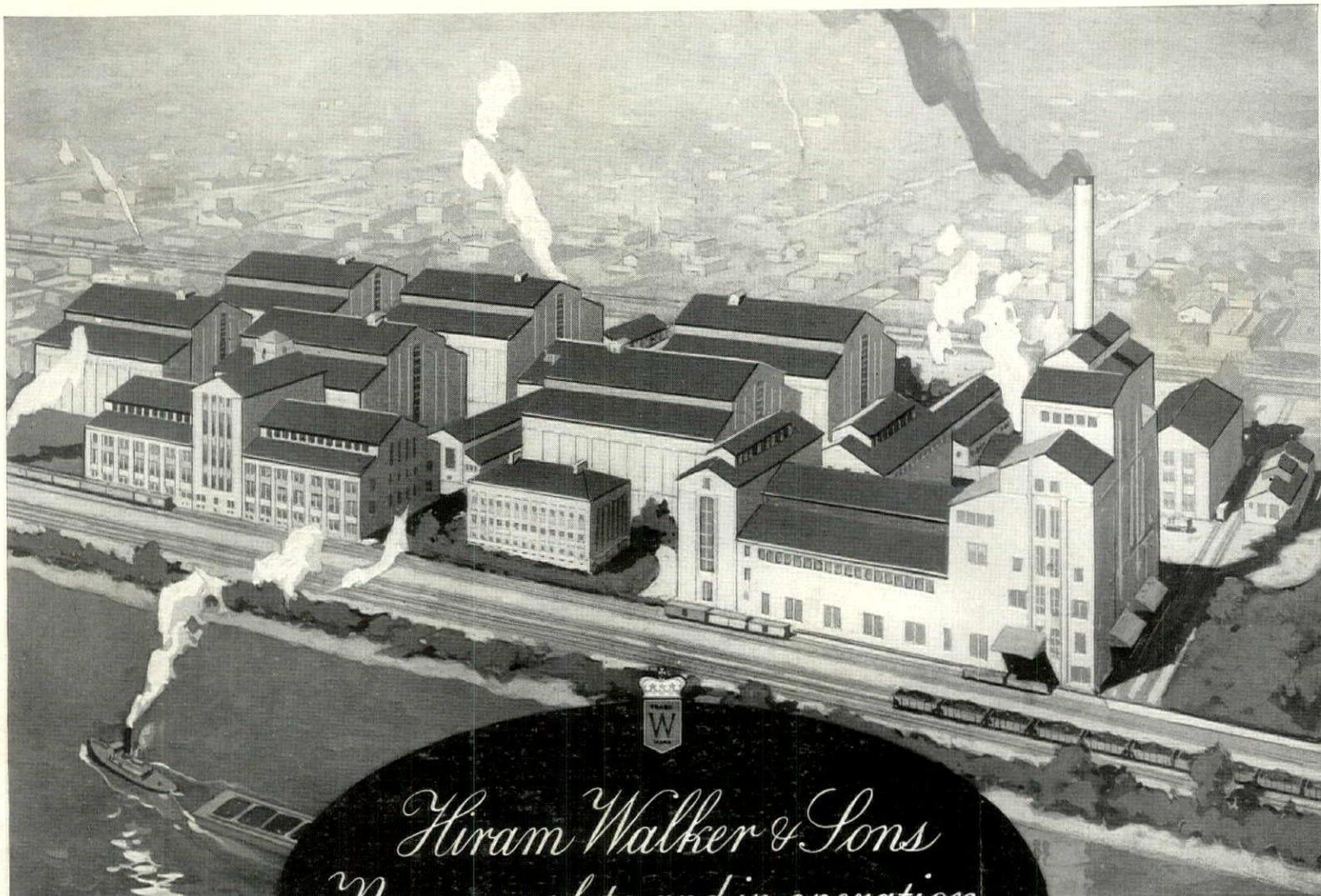
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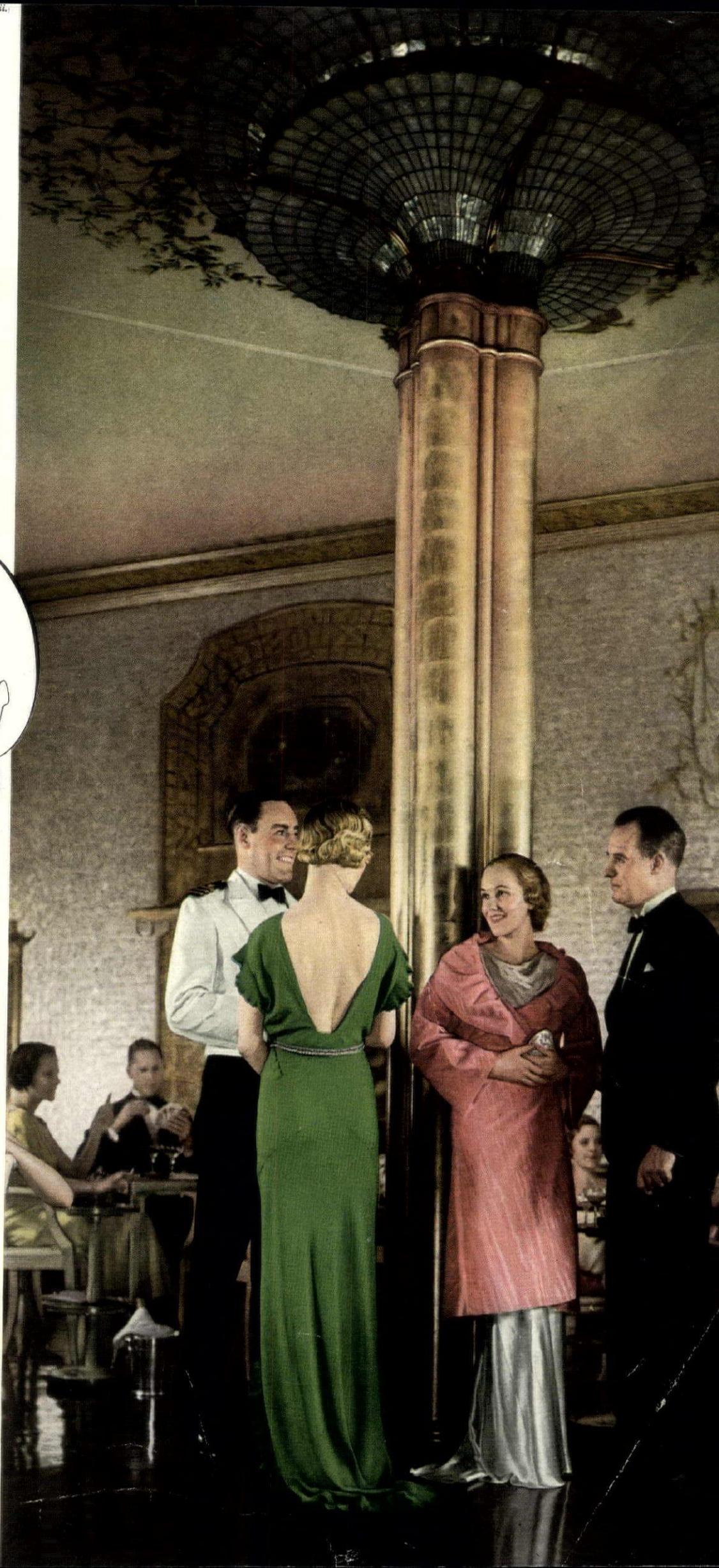
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34
7
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